FEBRUARY 24, 1958

THIRTY-FIVE CENTS

27TH

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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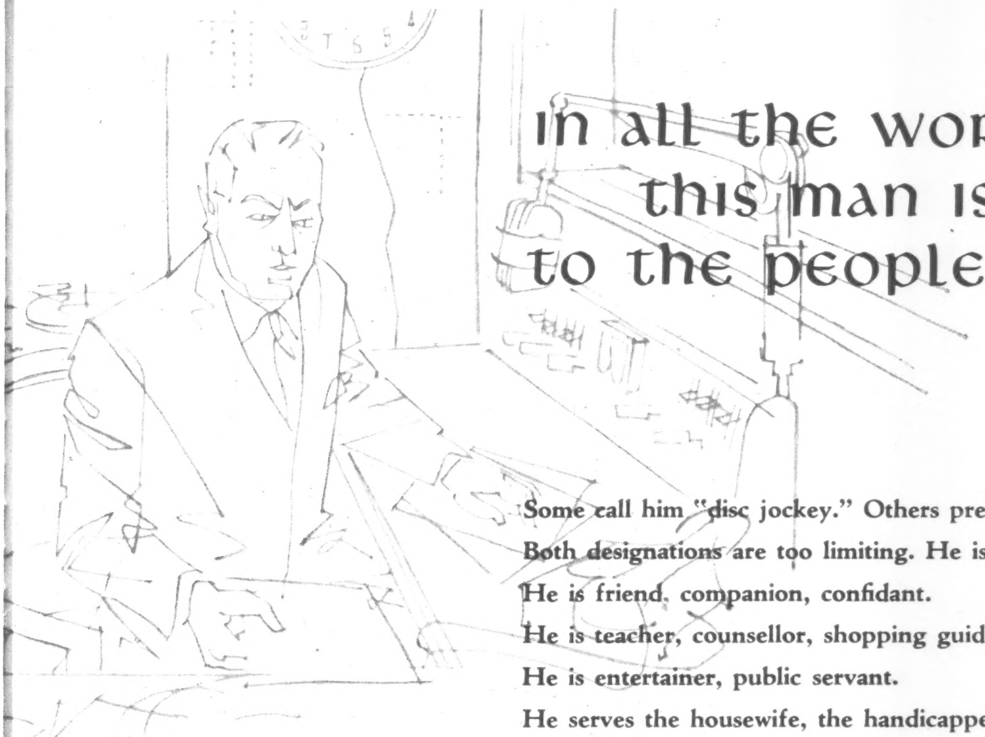


in all the world of radio
this man is closest
to the people of america

Some call him "disc jockey." Others prefer "personality."
Both designations are too limiting. He is more:
He is friend, companion, confidant.
He is teacher, counsellor, shopping guide.
He is entertainer, public servant.
He serves the housewife, the handicapped, those who toil by night.
Apart from his air salesmanship, he is often a talent in his own right.
His audiences accept him as one of the family.
They write him; they hang on his words.
He has great responsibility.
He lives up to it.

the storz stations salute
the disc jockeys of america

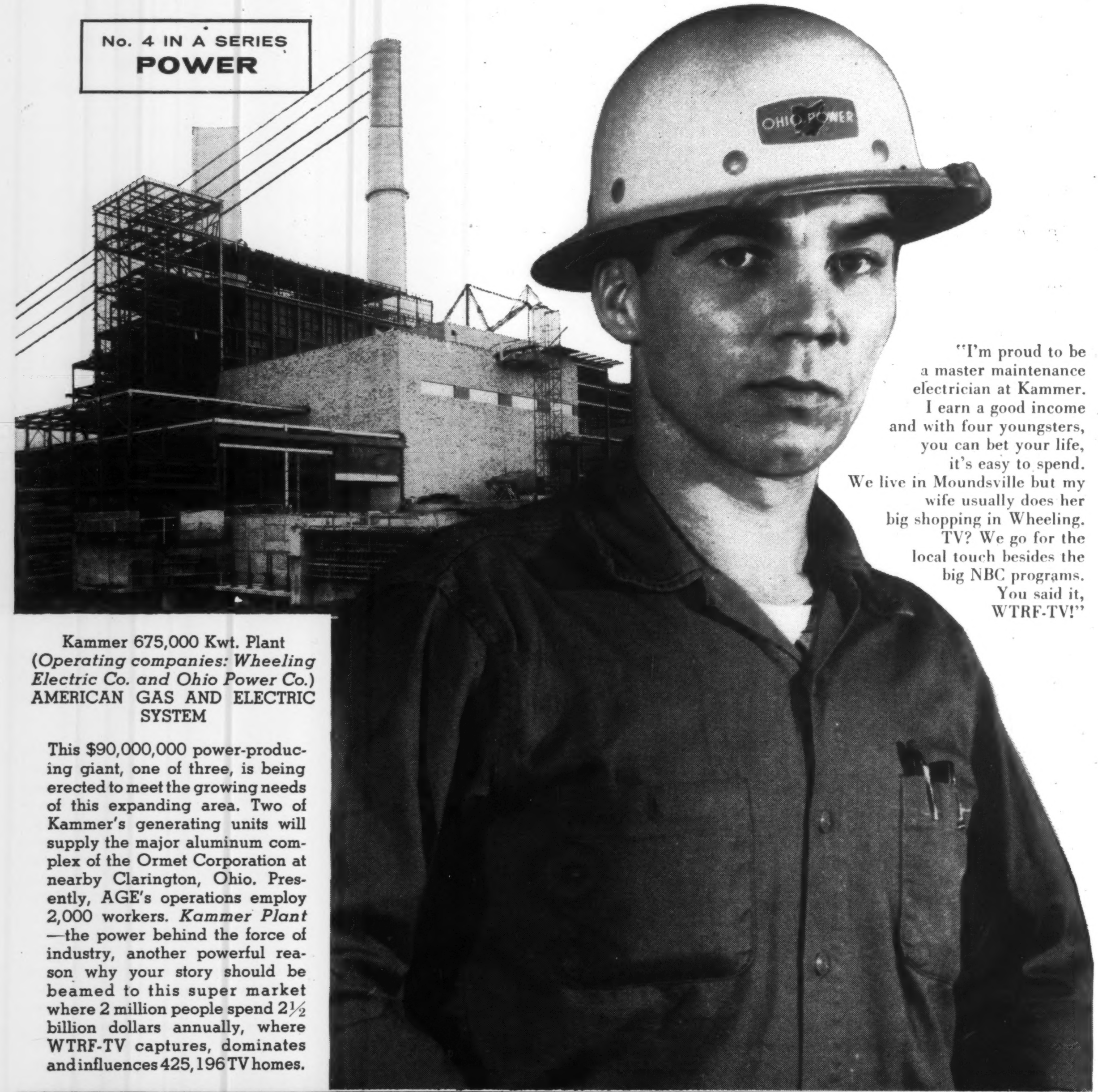
on the eve of the First Annual Pop Music Disc Jockey Convention and Programming Seminar, to be held under Storz Station's sponsorship, March 7-8-9, 1958, in Kansas City, Missouri

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

No. 4 IN A SERIES
POWER



"I'm proud to be a master maintenance electrician at Kammer. I earn a good income and with four youngsters, you can bet your life, it's easy to spend. We live in Moundsville but my wife usually does her big shopping in Wheeling. TV? We go for the local touch besides the big NBC programs. You said it, WTRF-TV!"

Kammer 675,000 Kwt. Plant
(Operating companies: Wheeling Electric Co. and Ohio Power Co.)
AMERICAN GAS AND ELECTRIC SYSTEM

This $90,000,000 power-producing giant, one of three, is being erected to meet the growing needs of this expanding area. Two of Kammer's generating units will supply the major aluminum complex of the Ormet Corporation at nearby Clarington, Ohio. Presently, AGE's operations employ 2,000 workers. *Kammer Plant*—the power behind the force of industry, another powerful reason why your story should be beamed to this super market where 2 million people spend 2½ billion dollars annually, where WTRF-TV captures, dominates and influences 425,196 TV homes.

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdar 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts NBC network color

WHEELING 7, WEST VIRGINIA

wtrf tv

reaching a market that's reaching new importance!

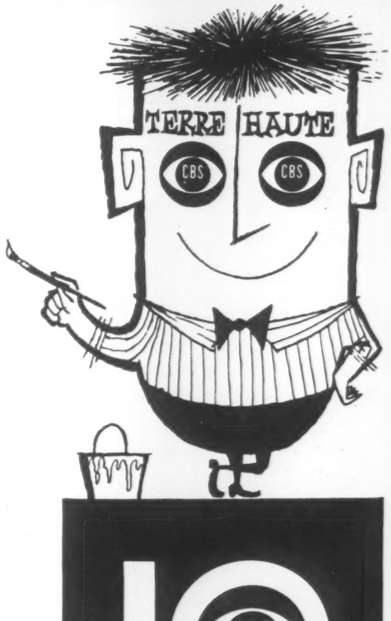
CHANNEL 7

TERRE HAUTE IS INDIANA'S 2ND LARGEST TV MARKET!

251,970

TV HOMES
IN THE
WTHI-TV
VIEWING AREA
NCS NO. 2 STUDY

CBS, NBC, and ABC Television Networks



TERRE HAUTE, INDIANA

BOLLING CO., NEW YORK CHICAGO,
LOS ANGELES, SAN FRANCISCO, BOSTON

and RADIO, too!

T.M.—CBS-TV

Published every Monday, 53rd issue (Yearbook Number) published in September by BROADCASTING PUBLICATIONS INC., 1735 DeSales St., N. W., Washington 6, D. C. Entered as second class matter March 14, 1933 at Post Office, Washington, D. C., under act of March 3, 1879.

more listeners are tuned to

1080

KRLD Radio Dallas

than to any other full-time radio station in the state of Texas

N.C.S. NO. 2

ONE ORDER — ONE BILLING — MAXIMUM COVERAGE — MINIMUM COST. KRLD, the oldest CBS affiliate in Texas, is the only 50,000 watt station in the Dallas-Fort Worth area not sharing its time and frequency with another station. This greatest of Southwestern markets, plus North Texas and Southern Oklahoma, can be delivered to you by KRLD at less cost per one thousand listeners. You need not divide contracts with two stations — you earn greater frequency discounts — you get maximum impact for minimum investment. Without a doubt, KRLD Radio 1080, CBS outlet for Dallas-Fort Worth, is the biggest buy in the biggest market in the biggest state. In this rapidly expanding market your basic advertising medium should be — MUST be — KRLD.

KRLD is the radio station of The Dallas Times Herald, owners and operators of KRLD-TV Channel 4. KRLD-TV, telecasting with maximum power from atop Texas' tallest tower, reaches out farther, with a strong clear signal, than any other TV station in Texas.

KRLD Radio CBS

DALLAS

JOHN W. RUNYON
Chairman of the Board

CLYDE W. REMBERT
President

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

50,000 WATTS COMPLETELY SATURATE THE GREAT SOUTHWEST MARKET

closed circuit.

HILL TALK • Beating given FCC in House Oversight Investigating Committee hearings has stimulated talk on reorganization of administrative agencies generally and of rewriting of law governing communications. Most extreme proposal is for "ripper" bill that would revise enacting clause of Communications Act which creates seven-man agency, to provide for lesser or greater number of Commissioners, thus giving president opportunity to appoint new Commission without necessarily changing law itself. It's doubted, however, that Congress would adopt such drastic legislation unless wholesale corruption is revealed.

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Talent agents, talent fees and sale of feature film for tv use are being scrutinized by Sen. Joseph C. O'Mahoney (D-Wyo.), chairman of Senate Judiciary subcommittee on copyrights, patents and trade marks and also active in subcommittee on antitrust. Sen. O'Mahoney says interest at this time is both personal and preliminary, but meanwhile he has Judiciary Committee staff collecting data on talent agents and looking into $50 million sale of Paramount Pictures' pre-1948 feature films to MCA.

•

INEVITABILITY • While FCC for second straight week passed over consideration of pay tv test delay, it's practically foregone conclusion that postponement of March 1 date will be authorized this week. Two weeks ago FCC didn't act on House resolution because it wanted to await Senate action. While Senate approved Thurmond resolution (see page 52) Wednesday, FCC had only four members Thursday and, therefore, deferred consideration. Actually only one application for tests has been filed and that is incomplete, factor which would necessitate its return.

•

In its preparation for FCC's Barrow Report proceedings, NBC is centering some of its attention on data to show competition between networks in bidding for talent, literary properties for going dramatic shows, and station clearances, plus competitiveness of shows themselves and, of course, obvious competition for advertisers and audiences.

•

SECRET BALLOT • How did Senate Commerce Committee vote last Wednesday on Thurmond pay tv resolution which asks FCC to hold up action on tests without go-ahead from Congress? While strict secrecy was invoked, actual story is that votes switched so fast as members proposed modifications, that no accurate accounting was possible. Votes apparently varied all way from 11-3 in favor of instructing FCC to hold up on tests, to 7-6 on actual action. *Committee was loath to release any roll call, presumably because of heavy pressures. At one point closest vote appeared to line up this way: For resolution —Cotton (R-N. H.); Butler (R-Md.); Payne (R-Maine); Smathers (D-Fla.); Pastore (D-R. I.); Potter (R-Mich.), and Thurmond (D-S. C.). Against—Magnuson (D-Wash.); Bricker (R-Ohio); Lausche (D-Ohio); Bible (D-Nev.); Monroney (D-Okla.), and Yarborough (D-Tex.). Sen. Schoeppel (R-Kans.) was absent and Purtell (R-Conn.) was present but did not vote. Strange switch was Sen. Lausche, who had been co-author of resolution.*

•

IN THE WINGS • Long-awaited appearance of FCC Comr. Richard Mack before House accusers may be delayed until latter part of this week. Several witnesses are ahead of Comr. Mack and subcommittee may not be ready for him before Thursday or Friday. Counsel for Comr. Mack, who is under cloud on charges he accepted $2,650 from Thurman Whiteside, Miami attorney allegedly working for National Airlines, is Roger Robb, partner in Washington law firm of Bingham, Collins, Porter & Kistler.

•

Miami ch. 10 case will not be closed, as far as House Legislative Oversight Subcommittee is concerned, when that body finishes current hearings on charges Comr. Mack's vote was "pledged." During testimony last week, repeated references were made that Comrs. McConnaughey, Doerfer and Lee had decided to vote for National even before hearings were completed. Chairman Oren Harris is determined to ascertain if these charges are true and just why three Republican commissioners voted as they did.

•

HINCKLEY FOR SENATOR • If Robert H. Hinckley yields to entreaties that he run for Senate in Utah [CLOSED CIRCUIT, Feb. 3] he will have solid backing of former President Truman. Mr. Truman, in Washington for Democratic fund-raising dinner in his honor last week, told Mr. Hinckley he would like to see him run and expressed need for men of caliber of AB-PT's Washington vice president in "greatest deliberative body in the world."

•

Mr. Hinckley has not yet announced candidacy against incumbent Republican Sen. Arthur V. Watkins despite overtures from Democratic leaders in Utah and at national level. He has rich background in public life, having served as member and chairman of Civil Aeronautics Authority, Asst. Secretary of Commerce and Director of Contract Settlement from 1938 through 1946. He is substantial stockholder in AB-PT and formerly had been identified with ownership of several stations. If Mr. Hinckley does decide to run, Mr. Truman will make a principal address in his behalf in Utah prior to elections next November.

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CASE IN POINT • Backwash of House Oversight Investigating Committee disclosures hit FCC at its closed door session last Wednesday before House Appropriations Subcommittee on Independent Offices. Appearing in support of budget estimate of $8.95 million for fiscal 1959, which begins next July 1, committee members inquired of FCC why its proceedings in comparative cases take so much time. Particularly cited was now celebrated Miami ch. 10 case which was designated for hearing Jan. 5, 1954, initial decision issued March 30, 1955, and 4-1-1 decision in favor of Public Service Television Inc. (National Airlines subsidiary) issued Feb. 7, 1957.

•

Promotions from within are being made by WKY Television System Inc. to fill vacancy created by move April 1 of P. A. (Buddy) Sugg, executive vice president, to NBC as vice president in charge of owned and operated stations at reported salary of $60,000 (story, page 39). Eugene B. Dodson, vice president and station manager of WSFA-TV Montgomery, moves to Tampa as operating head of WTVT (TV) where Mr. Sugg has headquartered. Carter Hardwick, commercial manager of WSFA-TV becomes station manager. Executive vice presidency is not being filled but E. K. Gaylord, president of Oklahoma Publishing Co. and broadcast subsidiary, and his son, Edward L. Gaylord, executive vice president of parent company and secretary-treasurer of broadcast subsidiary, will direct overall policy.

•

HELP WANTED • If House Oversight Committee doesn't appoint new chief counsel soon to succeed Bernard Schwartz, hearings, which began Feb. 3, may run weeks on end. Lack of staff preparation and "homework" by committee members, who are heavily loaded with regular duties, has tended toward repetitious questioning of witnesses so that proceedings have gone at snail's pace with only handful of witnesses heard since hearings began.

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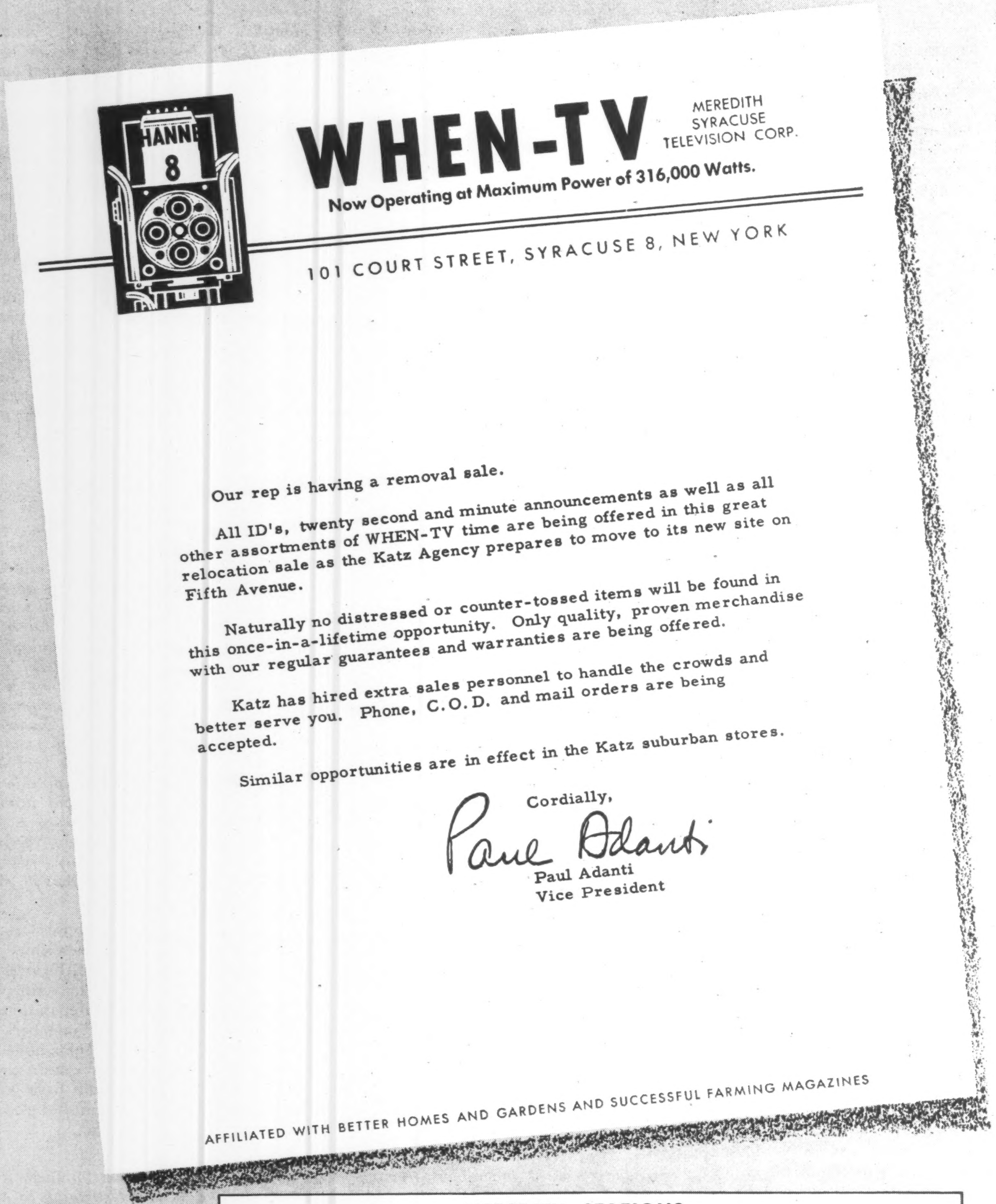
While it isn't apparent on surface, FBI is very active in its investigation of Mack-Miami case. Agents were still spending considerable amount of time on House subcommittee files last week and took advantage of trips to Washington by Miami witnesses to interview them. Both witnesses and FBI were close-mouthed about what transpired.



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.

Now Operating at Maximum Power of 316,000 Watts.

101 COURT STREET, SYRACUSE 8, NEW YORK

Our rep is having a removal sale.

All ID's, twenty second and minute announcements as well as all other assortments of WHEN-TV time are being offered in this great relocation sale as the Katz Agency prepares to move to its new site on Fifth Avenue.

Naturally no distressed or counter-tossed items will be found in this once-in-a-lifetime opportunity. Only quality, proven merchandise with our regular guarantees and warranties are being offered.

Katz has hired extra sales personnel to handle the crowds and better serve you. Phone, C.O.D. and mail orders are being accepted.

Similar opportunities are in effect in the Katz suburban stores.

Cordially,

Paul Adanti

Paul Adanti
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

Basic CBS

MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix
KRMG, Tulsa
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

THE WEEK IN BRIEF

PERSPECTIVE '58

SPECIAL ARTICLES BEGIN PAGE 67

Frey Appraises Frey Report—Author of long-awaited study of advertiser-agency relationships and compensation methods gives his impressions of major findings in exclusive, tape-recorded interview with BROADCASTING as ANA prepares to release 430-page, $50-per-copy report. Page **27.**

More Intrigues Bared in Miami Case—Witnesses for winning applicant and a losing one—and others—exchange charges of "pressures," proved and unproved, from Capitol Hill and White House in controversial ch. 10 grant. Contacts with Comr. Richard Mack acknowledged by both parties in testimony to Harris Subcommittee. Page **42.**

Senate Gets Anti-Pay Tv Resolution—Senate Commerce Committee approves by undisclosed vote Sen. Strom Thurmond's resolution calling on FCC to hold up authorization of on-air toll tv until Congress legislates on subject. Resolution's now up to Senate. Page **52.**

Time Sales in 1957—Radio and television time sales set all-time records last year, special survey by BROADCASTING shows. Radio totaled $516.4 million, up 5% over 1956; television rose to $849.2 but failed to show spectacular gains of past years, rising only 3.2%. Page **68.**

Selling Ourselves Out of a Slump—Economist Arno Johnson says adman's job is educating consumer to live up to level he can afford. J. Walter Thompson's vice president and senior economist evaluates present business climate, looks at future. Page **82.**

Two Others Voice Economic Views—Dr. Gabriel Hauge, special assistant to the President, and consultant Richard P. Doherty sound encouraging notes. Page **88.**

How Tv Hypoed Agency Boom—Here's the track record of 10 top agencies during television's decade. Page **103.**

Why Tv Figures in Agency Mergers—Consultant John Orr Young, co-founder of Young & Rubicam, analyzes motivation for consolidation and benefits realized. He also discusses other advertising facts of life. Page **104.**

Is There a Madison Avenue?—Careful patrolling of New York agency offices shows only minority actually are on famed street. Other thoroughfares, other cities house many of top 50 agency group. Page **110.**

Combined Radio-Tv Use Keeps Growing—Nielsen analyzes state of broadcasting in comprehensive statistical report on audience habits, composition, size and preferences. Page **120.**

Who's Listening to Radio—Findings in latest Christal-Politz study underscore importance of aural medium in America's life. Page **130.**

Life Expectancy of Tv Network Shows—Study in life cycles of 1952-1957 programs merely affirms that there's no sure pattern for success. Page **137.**

Tv Ought to Gain 6% in '58—That's expectation of TvB's Pete Cash. He sees local business biggest gainer with 10% rise. Page **140.**

Where Tv Money Goes—FCC tabulation breaks down network, spot and local expenditures in 64 television markets. Page **150.**

Business Slowdown Could Help Radio—RAB's Kevin Sweeney says negative aspects of other media will benefit aural medium. Page **152.**

Where Radio Money Goes—Expenditures in nearly 150 markets by network, spot and local business shown in FCC tabulation. Page **160.**

The Outlook for Film—Syndicators off and running towards new highs. Top executives tell why they are so optimistic. Page **162.**

Broadcast News, 1958 Model—There's revenue in good newscasting but there's plenty of room for improvement, judging by industrywide analysis of news operations at over 1,700 radio and tv stations. Page **172.**

Bargaining Table Prospects—The altered business climate has created new tensions for management-labor negotiators. Here's the picture at networks, stations and in tv film. Page **177.**

Tv Has Only Begun to Flex Muscles—John P. Cunningham appraises present conditions in tv, says medium is secure enough to take self-examination and self-criticism. Cunningham & Walsh's president then expresses his ideas in MONDAY MEMO. Page **199.**

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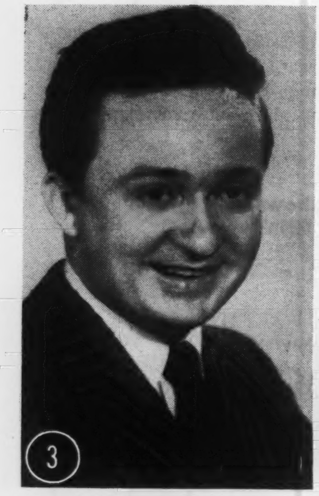
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WHB's 96 county area is a WHB world . . . *and it revolves around these 6:*

1. Eddie Clarke,

"Morning Mayor of Kansas City." (6-9 a.m., daily) 20 year veteran of Kansas City radio. Outstanding civic leader. Sought-after speaker. Deep, cheerful wake-up voice. Kansas City's most listened-to air personality.

2. Don Loughnane,

born in County Meath, Ireland and raised in Canada, is an easy-going gentleman, with a deep, resonant, believable air voice. Once used tiny recorder and wrist watch mike to expose after hours liquor and gambling in Omaha. This won him awards . . . and threats. Daily, noon to 2 p.m.

3. Bob Robin,

young, eager, soft-spoken air personality. "Sentimental Gentleman from the South" (calls Memphis home). Established as the "housewife's friend" by virtue of his smoothly-handled 2-4 p.m. stanza, daily.

4. Wayne Stitt

has been on the air in Kansas City since the age of 13. K.C. knows him and he knows K.C., which helps account for his high ratings 4 to 7 p.m., daily. Wayne holds the Richard Widmark citation for outstanding success and leadership in broadcasting.

5. Gregg Jordan,

extremely bright and bubbly air star. Tall, handsome, glib . . . fast-paced. Highest-rated evening show in Kansas City. 7-10 p.m. nightly. Has seen radio from many points-of-view: Salesman, programming, news, sports, management.

6. Hugh Bader,

hard-hitting, aggressive, quick-acting news director, with 20 years of radio behind him. Voice of authority in Kansas City news. Delivers the facts—straight and crisp. Accustomed to scooping the area. Recent examples: Blizzard; Starkweather capture.

Square miles don't buy your product. People do—the people who are daily entranced and captivated by the six personalities you see here. You need the coverage of WHB. You need the audience of WHB, dominant first in every significant metro or area survey. Talk to Blair, or WHB general manager George W. Armstrong.

WHB

10,000 watts on 710 kc.

KANSAS CITY

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.
WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.
WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

at deadline

WHITESIDE TO FACE HILL PROBERS TODAY

Thurmond A. Whiteside, labeled a "fixer" in earlier testimony, will be first witness today (Mon.) when House Legislative Oversight Subcommittee resumes hearings in February 1957 FCC grant of ch. 10 Miami to National Airlines (earlier story, page 42). Mr. Whiteside's testimony is expected to consume at least two days, according to Rep. Oren Harris (D-Ark.), chairman.

Sessions will be in Caucus Room, Old House Office Bldg.

Fired chief counsel of committee Dr. Bernard Schwartz, has accused Mr. Whiteside of paying Comr. Richard A. Mack $2,650 during time FCC was considering ch. 10 case. Comr. Mack, who has denied his vote was "sold" or "pledged," is expected to testify Thursday after waiting two weeks for chance. Rep. Harris said either George T. Baker, National Airlines president, or Col. A. Frank Katzentine, losing applicant in ch. 10 case, will testify Wednesday. Col. Katzentine was on stand for 1½ days last week.

Friday's witnesses, Jerry C. Carter and Ben H. Fuqua (both long-time associates of Comr. Mack), told of efforts they had made on behalf of Katzentine application. Mr. Carter, member of Florida Railroad & Public Utilities Commission, time after time evoked laughter from subcommittee and audience with witty reflections on personal and political life.

During FCC hearings on ch. 10, Mr. Carter said he testified on behalf of Mr. Katzentine. Following initial decision and after Mr. Mack was appointed to Commission, he began hearing rumors there were "unethical pressures" being brought against Commission. On his own initiative, he said he visited Comr. Mack in Washington and suggested commissioner disqualify himself because "if one-third of the rumors are true . . . there will be a scandal."

He later visited Comr. Mack on two other occasions at request of Col. Katzentine, Mr. Carter said. Also, he said, he went to see Mr. Whiteside concerning role he [Whiteside] was playing in case "but didn't get much satisfaction." At one time, Mr. Carter stated that he knew of no "man who Mack could owe more to than Whiteside." He did not believe, however, rumors Comr. Mack's vote was pledged, he said, and did not want to see his friend involved in "a scandal."

Mr. Carter, a "self-styled cheap politician; the people I represent can't afford an expensive one," told subcommittee all Florida men involved in controversy are "honorable, compared to the standard of honor we live up to in this day and time."

Mr. Fuqua, friend of Comr. Mack since college, testified he went to see commissioner at request of Sen. Estes Kefauver. Witness, vice president of Florida Power & Light Co., said senator's request came through his employer, McGregor Smith, who wanted to repay "favor" to Sen. Kefauver.

This was his only contact with Comr. Mack regarding ch. 10 case, Mr. Faqua stated, and the commissioner was "non-commital—he did not appear to want to discuss the matter at all with me." Subcommittee asked about telephone calls between Mr. Fuqua (in Florida) and Comr. Mack (in Washington) but witness denied they concerned ch. 10 case. He said he could not remember for sure what they talked about but probably it was golf or reservations for football game.

Mr. Fuqua said he knew nothing of merits in case, did not know Col. Katzentine (prior to meeting him in Washington at time he [Fuqua] visited Comr. Mack) and "merely performed the mission I was sent to do."

Before excusing him, Rep. Harris gave witness verbal lashing and accused Mr. Fuqua of having "more information than you are willing to give." Rep. Wolverton said testimony of witnesses "leaves no doubt in my mind but that there was a widespread network of attempted influences, pro and con, with regard to Mr. Mack and perhaps with regard to some of the other commissioners." He recommended attempts to influence commissioners be made criminal penalty.

Rep. Emanuel Celler (D-N. Y.), chairman of House Judiciary Committee and Anti-trust Subcommittee, Friday said testimony has confirmed "imperative need" for FCC code of ethics. "It has become a matter of paramount importance for the Commission to take action which would help restore public confidence in the operations and decisions of FCC," he said.

Bolte New SSC&B President; Sullivan to Be Board Chairman

Brown Bolte, executive vice president and director of Benton & Bowles, New York, has resigned to become president of Sullivan, Stauffer, Colwell & Bayles, New York. Mr. Bolte succeeds Ray Sullivan, president of agency since its formation more than 10 years ago. Mr. Sullivan will become board chairman. It is understood that Don Stauffer and Heagan Bayles, other partners, will become members of newly-created board.

Mr. Bolte had been with Benton & Bowles since 1941, when he joined as account executive, except for World War II military service. He was named executive vice president about two years ago. Mr. Bolte was member of B&B's merchandising committee and plans board and was formerly co-chairman of committee and secretary of board.

BUSINESS BRIEFLY

Late-breaking items about broadcast business; for earlier news, see ADVERTISERS & AGENCIES, page 30.

FIRST DIP THIS SPRING • Universal C. I. T. Credit Corp., N. Y., which claims to be largest independent auto financing company and is subsidiary of C. I. T. Financial Corp., will enter network radio for first time by sponsoring saturation campaign for four weekends on NBC Radio's *Monitor* this spring, Fuller & Smith & Ross, N. Y. Over $100,000 is being spent for drive to consist of 69 announcements plus extensive feature segments each of these weekends: March 21-23, April 25-27, May 23-25 and June 27-29, to coincide with spring auto buying. Network is supporting drive with merchandising and promotions to auto dealers plus closed-circuit preview March 13 to C. I. T. personnel, auto dealers and others in auto industry.

NEWCOMER TO SPOT RADIO • Champion Spark Plug Co., Toledo, Ohio is kicking off with its first-time try at spot radio March 10. Campaign will open in about 50 major markets and will run with various frequency for 39 weeks. J. Walter Thompson Co., Detroit and N. Y., is agency.

TOP BRASS PLANS • Revlon Inc., N. Y., shortly expected to place national campaign for Top Brass, men's hair cream it has been testing via spot on west coast. Look for Top Brass debut on one of Revlon's network programs and possible late evening spot. Emil Mogul Co., N. Y., is agency.

SPOTS FOR CLEANERS • Economics Labs., N. Y., for Soilax and Soil-Off household cleaners, placing 40-market tv spot and drive first week of March for 10-13 weeks. Firm also buying half dozen west coast radio markets for spot. J. M. Mathes Inc., N. Y., is agency.

Smith to Head KOVR (TV)

Ned Smith, former head of Edward Petry & Co. San Francisco office April 1 becomes general manager of ch. 13 KOVR (TV) Stockton-Sacramento, under new Gannett ownership, C. Glover DeLaney, directing head of Gannett radio and television properties, announced Friday. Glenn Kelley named assistant general manager. Mr. Smith succeeds Terry Lee, president and general manager under ownership of H. L. Hoffman, west coast electronics manufacturer, who sold station last month for $1,477,239. Mr. Lee agreed to stay on until April 1 when he joins Hoffman Electronics in executive capacity.

at deadline

Federal Grand Jury Indicts RCA, Antitrust Law Violation Charged

New York federal grand jury indicted RCA Friday on charges of violating antitrust laws in distribution of radio-tv equipment and patent licensing practices. Charges claim RCA conspired in restraint of trade in manufacture, sale and distribution of radio and tv apparatus and in patent licensing practices and also alleged monopoly in patent licensing in United States.

Criminal indictment contained four counts, each of which is liable to $50,000 penalty.

Brig. Gen. Sarnoff, board chairman of RCA, said he had no comment until he has read indictment. Gen. Sarnoff was in Atlanta where he had been guest speaker at southern regional meeting of American Bar Assn. In his talk Thursday night Gen. Sarnoff called for federal bureau of economic intelligence which could advise businessmen on antitrust aspects of new ventures. "The responsible executive ought at least to know that what is legitimate enterprise today will not be adjudged illegal tomorrow."

Charges are same as civil suit filed by Justice Dept. against RCA three years ago. Basic charge is that RCA patents (company controls more than 10,000, government charged) must be taken in package form, rather than individually.

Named as co-conspirators, but not defendants, in indictment were more than 25 leading electronic firms—including GE, Westinghouse, AT&T, Western Electric, IT&T, Haseltine Corp., and EMI, England; Telefunken, Germany; Philips, Holland and Compagnie Generale de Telegraphie Sans Fil, France. One of charges claimed RCA had cartel agreement with foreign companies on sales.

FCC Says Ch. 6 Stays in Miami

FCC has turned down requests by ch. 4 WTVJ (TV) Miami and ch. 17 WITV (TV) Fort Lauderdale, Fla., to reconsider its April 1957 action assigning ch. 6 to Miami. WTVJ questioned whether Miami needed fourth channel; WITV wanted ch. 6 assigned to Fort Lauderdale, or permission to operate on ch. 6 in Miami in lieu of present assignment. Commission said nothing had been shown to change its mind that Miami needed ch. 6; it also said there was no compelling reason to permit WITV to operate on ch. 6 from Miami antenna farm which would conflict with mileage separation factors.

Warner Bros. Splits Adv., Publicity

Warner Bros. Friday announced it will split advertising and publicity under two heads, thus ending speculation over who will succeed Robert Taplinger, advertising-publicity vice president whose unexpected resignation was announced fortnight ago. Advertising—placed through Buchanan & Co., N. Y.,—will be handled on west coast by Gil Golden, national advertising manager, and on east coast (home office) by Charles Cohen. Publicity continues at departmental level under Meyer M. Hutner, national publicity manager, New York. Bill L. Hendricks continues as Burbank studio publicity manager.

Sweeney, Brown, Griswold Buy KIMO in Independence, Mo.

RAB president Kevin B. Sweeney, Kenyon Brown and Glenn Griswold have bought KIMO Independence, Mo. (1510 kc, 1 kw, day) from Craig Siegfried, for approximately $150,000, subject to FCC approval. Mr. Sweeney and Mr. Brown acquire 40% each, Mr. Griswold 20%.

Mr. Brown, who also has part interests in KCOP (TV) Los Angeles and Mr. Sweeney also bought KFOX Long Beach, Calif., last December for about $700,000. Mr. Sweeney, Mr. Griswold, former general manager of KFEQ-AM-TV St. Joseph, Mo., and F. F. (Mike) Lynch, general manager of KBYE Oklahoma City, acquired KBYE for $180,000 at about same time [STATIONS, Dec. 23, 1957].

Pepsodent Radio Spot Successful, Despite Cancellation, Says RAB

Flood of cancellations by Pepsodent in $2.5 million-per-year radio spot schedule in 200 markets will be met by Radio Advertising Bureau research findings showing success of schedule. RAB has $17,000 invested in Pepsodent campaign research, showing drive has been successful. Among findings:

Brand usage up 10% in four weeks among those reached; jingle correctly linked to Pepsodent by 29.2% of all people in survey markets after four weeks, 34.2% after eight weeks; among dealers, jingle correctly identified by 53.3% after four weeks, 65.3% after eight. Cancellations coming from Foote, Cone & Belding on behalf of Lever division [CLOSED CIRCUIT, Feb. 10], with big spot tv package deals in works (mostly ID saturation and ROS). Neither client nor agency ready to talk but it's thought current softness in business prompted reconsideration of media strategy and convinced Pepsodent it had attained results out of spot radio and should try something different.

WEDO for CBS in Pittsburgh

WEDO McKeesport, Pa., joins CBS Radio March 2 replacing KQV Pittsburgh as primary affiliate, according to William A. Schudt Jr., network vice president in charge of station relations. WCAE Pittsburgh, which is not affiliated with CBS Radio, will carry some of network's nighttime programming since WEDO operates daytime only, with 1 kw on 810 kc.

PEOPLE

DAVID E. GUERRANT, vice president and account supervisor, John W. Shaw Adv., Chicago, named executive vice president. **P. L. O. Smith,** vice president and account supervisor, named senior vice president. Both are members of agency's executive committee.

NEWELL T. SCHWIN, since 1956 television sales manager of the Terrytoons division of CBS Television Film Sales, named to the newly-created post of manager of special projects for CBS-TV network sales, it is being announced today (Mon.) by William H. Hylan, CBS-TV vice president of sales administration.

CHARLES F. BENNETT, Lennen & Newell, to Erwin Wasey, Ruthrauff & Ryan, N. Y., as director of merchandising.

CURTIS BERRIEN has left Reach, McClinton, N. Y., where he was senior vice president and creative director. It's reported he will go to William Esty, N. Y., as agency's copy chief.

WILLIAM C. HUTCHINGS, executive vice president, United Film & Recording Studios, Chicago, to Kling Film Productions, same city, as vice president.

HUGH BRANIGAN, unit manager at NBC-TV since 1945, has joined Barry-Enright Productions, N. Y., as producer of new *Dough Re Mi* program on NBC-TV.

JOHN MATTHEW HOLLYWOOD, research coordinator of CBS Labs., N. Y., since 1954 and employed there in various executive capacities since 1935, named scientific aide to Dr. Peter C. Goldmark, president of CBS Labs.

OTTO LANG, formerly producer with Cinerama Productions and 20th Century-Fox Film Corp., named producer with Ziv Television Programs, Hollywood. **ALBERT B. TAYLOR,** previously head of story department of RKO pictures, appointed production executive for Ziv Tv.

ETV Ch. 12 in Detroit Urged

Detroit Educational Tv Foundation has asked FCC to change ch. 12 from Flint to Detroit, to be used as educational station. Petition said educational group would apply for channel if it is moved. Flint ch. 12 granted to WJR Detroit in 1954 has been subject of litigation for last three years; court decision on latest argument is awaited. Request also made that FCC move ch. 12 KTVH (TV) Hutchinson to Wichita, Kan. Commission approved request moving ch. 11 KGUL-TV Galveston to Houston, Tex.

Tower Reply Deadline Delayed

FCC postponed to March 12, deadline for replies to comments on its proposed tall-tower regulations. Deadline for replies had been Feb. 20, but Commission acceded to request of consulting engineer A. Earl Cullum, Dallas, Tex., for delay. Comments were filed three weeks ago [GOVERNMENT, Feb. 3].

ONLY STATION IN AMERICA WITH 7-DAY 24-HOUR TV

24 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

February 10 the miracle of television came to life for the forgotten audience. Entertainment and public service for hundreds of thousands in Pennsylvania and New York who rarely see TV. Like swing-shift factory workers. Night nurses. Policemen. Their families. Viewer response . . . overwhelming! Become a franchise advertiser and increase sales fast! Call Blair-TV NOW for rates.

A TRIANGLE STATION

WNBF-TV

BINGHAMTON, NEW YORK

CBS Channel 12 · ABC-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y. / **WHGB-AM**, Harrisburg, Pa.

WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **WLBR-TV**, Lebanon-Lancaster, Pa.

Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

PRE-TESTED

the adventures of
TUGBOAT ANNIE

BRAND-NEW!
FIRST-RUN!

SUCCESS!

Saturday Evening Post

Over 650,000,000 readers of Norman Reilly Raine's 65 Tugboat Annie stories! 27-year run continues by popular demand.

SUCCESS!

Metro-Goldwyn-Mayer

Tugboat Annie motion picture feature a box-office record-breaker in the top motion picture theatres. N. Y. Times—"story superior"—"a box-office natural."

SUCCESS!

Chicago Audience Test

92% of Lake Theatre audience rated "Tugboat Annie" a TV favorite—certified by Haskins & Sells, C. P. A.

SUCCESS!

CBC TV Network

R. B. Collett, Adv. Dir., Lever Brothers Limited, writes: "excellent viewing audience"—"general public, through mail and telephone calls, indicates strong appeal for every member of the family." Tugboat Annie outrates such shows as Perry Como, Gunsmoke, Wyatt Earp, Dragnet, Climax, Disneyland and many, many others in Canada network markets.

tpa

TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100

THE JERRY LEWIS SHOW

How unfunny can a comic be?

Jerry Lewis did his best Tuesday night (from Las Vegas) to provide an answer in depth. Though appearing in advance advertisements dressed in space helmet and clothes on a copy theme of being the best thing since Jupiter C, the comic never left the ground.

During the program, Mr. Lewis offered a plug for another comic, Milton Berle. The Jerry Lewis Plea: Be sure to watch Milton Berle's tv debut as a dramatic actor (last Wednesday) and good luck, Miltie. It is ironic but for the first time, Mr. Lewis' antics and desperation to make something out of nothing material was reminiscent of the Milton Berle fighting odds and ratings near the twilight of his tv comedy fame.

Mr. Lewis, as Miltie used to, asserted himself without rhyme and reason—"getting into the act" regardless of who was on stage. It is beyond comprehension what prods a comic to such senseless over-exposure.

The Jerry Lewis Show came near being a desert of tv entertainment, perhaps under the influence of the Las Vegas countryside. The only oasis provided was an amusing bit by Mr. Lewis with a mixed choral group. A pantomime offering on lessons of love had its moments but the attempt was thin. The other portions of the program, despite the guest stars — Betty Grable, Sophie Tucker and Hans Conreid—seemed worthless. Mr. Lewis even took over the first Oldsmobile commercial.

Miss Tucker by sheer force of personality and showmanship did inject a change to the dreary, tedious pace set by her host. But even Miss Tucker was not enough. Mr. Lewis in Las Vegas just didn't have it.

Production costs: $140,000.

Sponsored by Oldsmobile through D. P. Brother on NBC-TV, Tues., Feb. 18, 8-9 p.m. in color and black-and-white.

Producer: Ernest Glucksman; director: Jack Shea; musical director: Walter Scharf; choreographer: Nick Castle.

NBC OPERA COMPANY

If NBC doesn't stop whetting musical appetites by its occasional televised operas and NBC Opera Company tours, it is going to send masses of converts away from their tv sets seeking more opera. Then the joke will be on NBC, as it was for Verdi's Rigoletto, the jester who became the butt of his own last bitter jest. The opera staple made a compelling tv show Feb. 16.

For old opera hands and those who understand Italian, the English version of "Rigoletto" may have held some disappointments. Others may marvel that it all came out so lyrically on the part of translator and singer.

Those who harshly criticize this tv production—on points of space, audio, language or other counts—probably cannot remember what it means to see "Rigoletto" for the first time. It is a transporting experience, given any kind of decent performance. The NBC Opera Company production was all of that and more. NBC's camera version of action, costumes and settings matched the worthy accounts of the Rigoletto and Gilda roles given by Igor Gorin and Dorothy

COLORCASTING®

The Next 10 Days of Network Color Shows (all times EST)

CBS-TV

Feb. 25 (8-9 p.m.) *High Adventure* with Lowell Thomas, Delco Div. of General Motors through Campbell-Ewald.

Feb. 25, March 4 (9:30-10 p.m.) *Red Skelton Show,* S. C. Johnson & Son through Foote, Cone & Belding and Pet Milk through Gardner Adv.

NBC-TV

Feb. 24-28, March 5 (3-4 p.m.) *Matinee Theatre,* participating sponsors.

Feb. 25, March 3 (7:30-8 p.m.) *The Price Is Right,* Speidel through Norman, Craig & Kummel and RCA Victor through Kenyon & Eckhardt.

Feb. 25 (8-9 p.m.) *George Gobel-Eddie Fisher Show,* RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

Feb. 26, March 5 (9-10 p.m.) *Kraft Television Theatre,* Kraft Foods Co. through J. Walter Thompson Co.

Feb. 27 (7:30-8 p.m.) *Tic Tac Dough,* Warner-Lambert through Lennen & Newell and RCA Victor through Kenyon & Eckhardt.

Feb. 27 (10-10:30 p.m.) *Lux Show* starring Rosemary Clooney, Lever Bros. through J. Walter Thompson Co.

March 1 (8-9 p.m.) *Perry Como Show,* participating sponsors.

March 1 (10:30-11 p.m.) *Your Hit Parade,* Toni through North and American Tobacco Co. through BBDO.

March 2 (7-7:30 p.m.) *My Friend Flicka,* sustaining.

March 2 (8-9 p.m.) *Steve Allen Show,* S. C. Johnson & Son through Needham, Louis & Brorby, Greyhound Corp. through Grey Adv. and U.S. Time Corp. through Peck Adv.

March 4 (8-9 p.m.) *Eddie Fisher-George Gobel Show,* RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

big change...

A dollar isn't "small change" these days.

Particularly a television dollar. Every single one of them is getting harder to find. And every single one of them now has to work like crazy.

So the following sixteen words are *very* important:

ABC Television's average nighttime cost-per-thousand, per commercial minute, is the lowest of all three networks!*

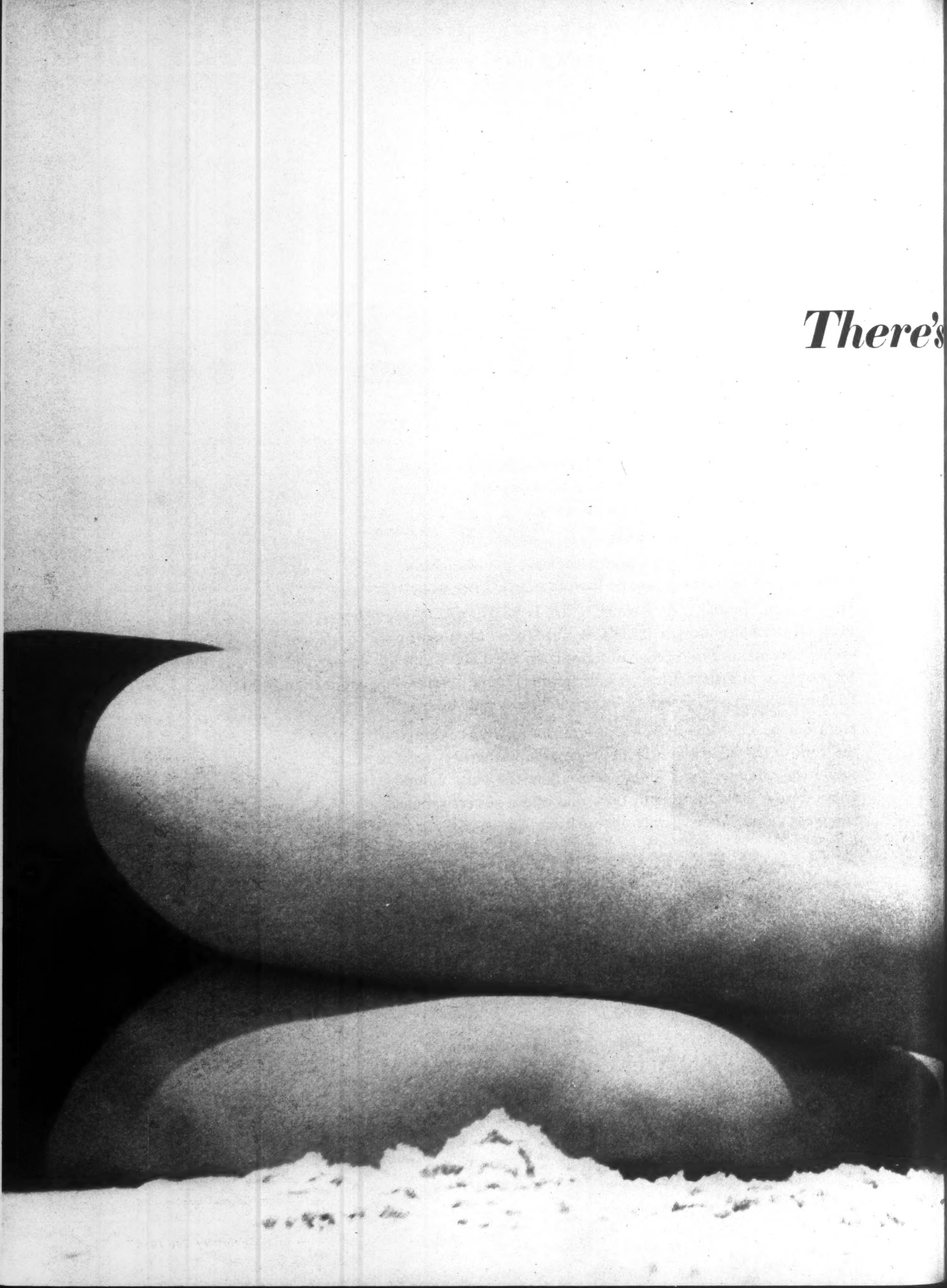
How low is "lowest"? The exact figure is $3.07, with those other networks trailing along with $3.19 and $3.68. That's a figure that's low enough to make a difference of more than $320,000 to an advertiser who buys 52 weeks of alternate Class A half hours . . . or a difference of more than $470,000 to one who buys 52 weeks of weekly Class A half hours.

Gentlemen, let's face it. With programming and coverage what they are today, the *big* difference between competing networks is in the value they deliver for a dollar. One offers the least value. One offers a little more. But only one offers advertisers the *most* value. Today, that network is

ABC TELEVISION

E PLURIBUS UNUM
LIBERTY
1889

*Source: Nielsen, December, 1957


There's n

Travel folders don’t begin to tell the northern Florida story. In Jacksonville, bank clearings are running more than a billion dollars a month. Business activity is accelerating so fast that The National Cash Register Company is putting up a big new supply plant to satisfy the area’s needs.

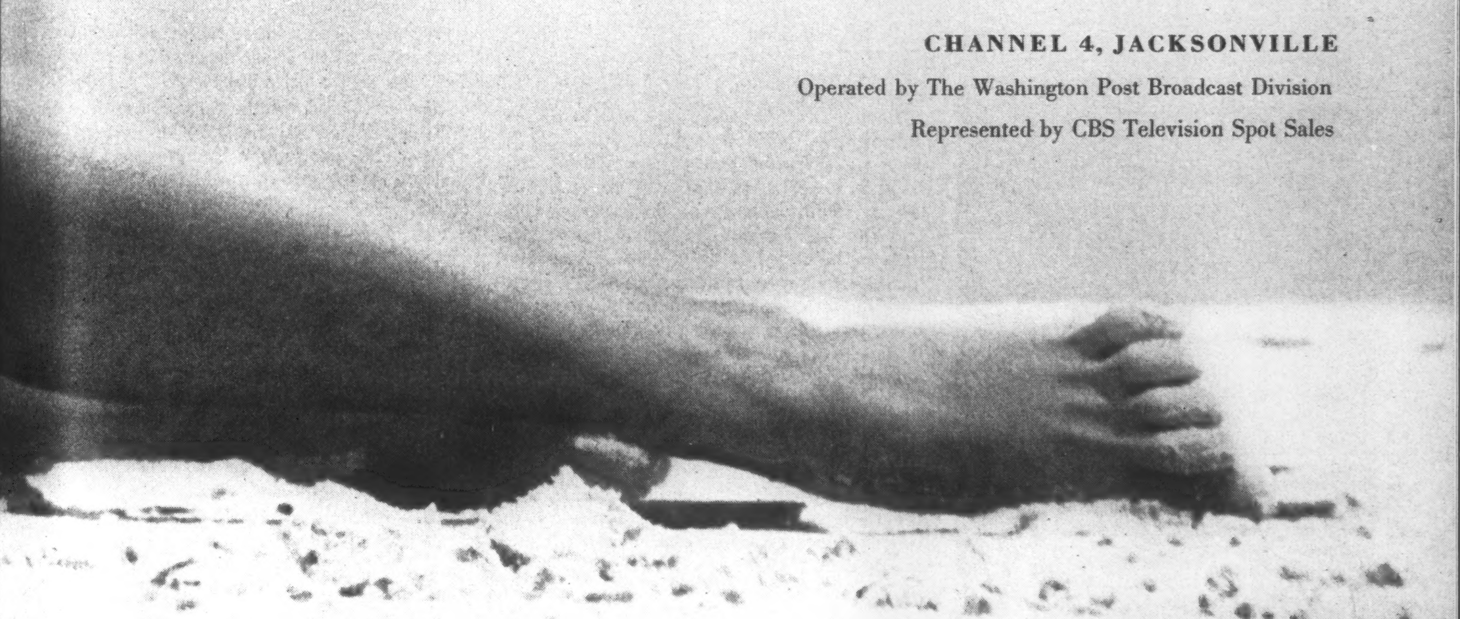
e’s more to Florida...and to WMBR-TV!

much more, as ARB found when it made the first audience study of inside and outside coverage areas of Jacksonville television stations. In the metropolitan area, WMBR-TV commands a 72% lead (total-week average). Outside, in the area never before studied, its lead skyrockets to almost 3 to 1. Throughout the entire area, WMBR-TV averages considerably more than twice the audience of its competition. In quarter-hour firsts, WMBR-TV wins almost 9 out of 10. And it has all 45 of the 45 top shows, local or network. The highest-rated competing network program ranks 46th—reaching fewer homes than WMBR-TV’s local news (5-day average). Conclusion: There’s much more to **WMBR-TV**

CHANNEL 4, JACKSONVILLE

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



Source: ARB, November 1957: total homes reached.

NATIONAL SPOT ADVERTISERS LIKE

TBC INTERSTATE BAKERIES

ARE BIG ON WBUF IN BUFFALO

HERE'S WHY:

Channel 17's audience is expanding fast, with a nighttime share now four times as great as it was when NBC purchased WBUF in December 1955.*

WBUF, with 1,000,000 watts of selling power, now reaches seven out of every ten homes on the Niagara Frontier. Sell on WBUF, and you sell big in New York State's 2nd largest market—a market that buys more than $380 million worth of food store products a year!

WBUF | CHANNEL 17 | NBC IN BUFFALO

SOLD BY NBC SPOT SALES

*Source: ARB

Coulter. The whole effort rates a huzzah (or whatever it is they say at opera houses) and a sponsor.

Production costs: $200,000.

Sustaining on NBC-TV Sun., Feb. 16, 2-4 p.m., live from New York.,

Producer: Samuel Chotzinoff; director: Kirk Browning; music, artistic director: Peter Herman Adler; conductor: Gene Morel; libretto: Francisco Piave; settings: Otis Riggs; costumes: Robert Fletcher; translation: Joseph Machlis.

Principals: Igor Gorin, Kirk Oreste, Dorothy Coulter, Joshua Hecht, Gloria Lane, Mark Elyn, Eugene Green.

BOOKS

TIME BARRIERS, by Ralph J. Erwin; Greenwich Book Publishers, 489 Fifth Avenue, New York. 48 pp. $2.

Mr. Erwin, a radio-tv station broker, has published a provocative short essay—an argument for what he calls "time economy." The author feels there is no reason behind the present addiction to a nine-to-five existence, and presents his arguments for staggered working shifts and the benefits that would accrue. Mr. Erwin also makes a case for a Sunday-Monday weekend, and other various methods of breaking down what he calls "time barriers"—unreasonable and wasteful uses of time. Among these barriers Mr. Erwin cites the prejudices against letting the young and old work and commends the FCC for its policy of letting anyone competent take out a radio-operator license.

Of interest also is the author's argument that by realignment of work shifts, television and radio would be strengthened by the creation of a 24-hour audience; prime time would no longer be just evening time, but possibly total time as there would always be a sizable at-home audience.

TELEVISION—TODAY AND TOMORROW, Broadcast Music Inc.; Channell Press Inc., Great Neck, New York. 429 pp. $12.50.

This hefty volume is the complete report of the five "Television Talk" clinics conducted in 1957 by BMI—in New York, Fort Worth, Atlanta, Chicago and San Francisco.

Each clinic consisted of addresses by authoritative station figures, followed by an open question and answer period. The book is a verbatim report of these clinics, and it retains the flavor of both the talks and the q&a sessions. Covering such subjects as the use of color, children's programs, local service programming, station promotion and management and many others, the book provides a report on television's day-to-day problems and also points up some answers to those of tomorrow.

As a reference for anyone who attended the clinics, and more particularly for those who did not, the volume offers a storehouse of worthwhile information and at the same time is eminently readable. It is the third such volume to be published; the others appeared after similar BMI clinics in 1952 and 1954.

OPEN MIKE

Nothing Wrong in Leaks

EDITOR:

Everyone to his own opinion, but I question the intensity of your attack on ex-chief counsel Bernard Schwartz, whom you accused of outdoing McCarthyism in its heyday [EDITORIAL, Feb. 10]. I, as a news reporter, see nothing wrong in an attorney "leaking information" to the *New York Times* and Drew Pearson. Especially, if I felt, like Mr. Schwartz, that what I believed to be true was going to be suppressed by the congressional subcommittee. As a news reporter and director, I would have used the material—the same as they did.

Let's find out the truth. Let the charges be aired and denied, proven or discarded. One of these days I hope to own my own radio station. I certainly don't want to think that I will have to advance "bribe" money to anybody to get my license.

Vic Avers
News Director
WRAD Radford, Va.

Meeting Place

EDITOR:

One of the by-products that warmed me was that my article [MONDAY MEMO, Jan. 20] stimulated notes from so many of the associates I had and acquaintances I made when I was in radio and television directly. People read BROADCASTING from cover to cover. They [notes] are still coming in.

Harry W. Witt
Vice President
Reach, McClinton & Co.
Los Angeles

A Viewer Wants Color

EDITOR:

I am only a novice in the radio and television business, therefore I would like you to answer a question for me. I'm puzzled by the complacency of the television industry over color. Why is it ABC-TV and CBS-TV have been so reluctant to go into mass colorcasting?

We purchased a color receiver for Christmas and are 100% satisfied with the reception and servicing facilities.

The one fault which I have found with color television is not poor equipment or undesirable production techniques, but a lack of color programming. What with color sales reaching the break-through point (you report in your Jan. 20 issue), I would think sponsors and their agencies would be flooding the air with colorcasts. Certainly the additional 10% for color production costs should not kill the potential color.

I feel color tv is here to stay, but in order for it to make a real dent in monochrome sales the networks will have to supply the majority of their programs in color. Why doesn't the NAB arrange such cooperation between the networks in order to reach this goal?

William Marshall
WAMU, American U.
Washington, D. C.

KRON is TV in SF

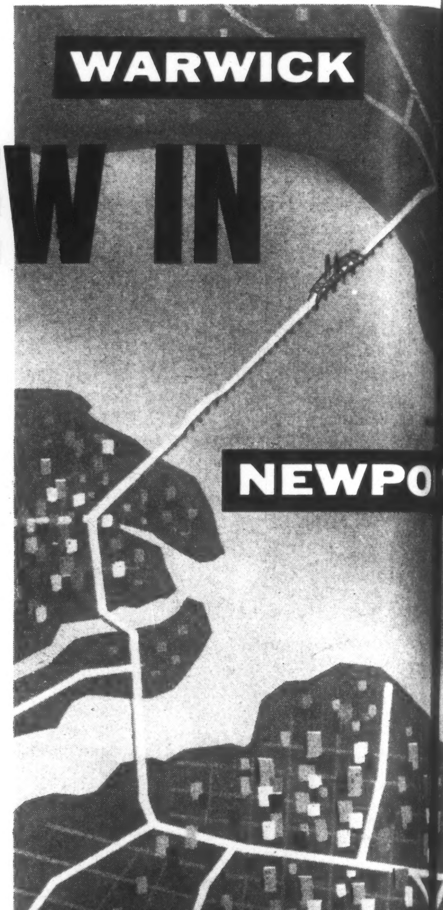
NEW!
AUTO SHOW
SUPER
KRON TV
BUEL

San Franciscans are sold on KRON-TV

AVAILABLE
Alternate Weeks
MEN OF ANNAPOLIS
Monday 6:30 P.M.

SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

LOOK WHO'S NEW IN THE SOUTH'S BIG SIX!



METROPOLITAN COUNTY AREAS ACCORDING TO POPULATION RANK:*

1. HOUSTON
2. ATLANTA
3. DALLAS
4. NEW ORLEANS
5. MIAMI
6. **TIDEWTAR, VA.**

While most lists of markets *separate* Norfolk-Portsmouth and Newport News-Hampton-Warwick on opposite sides of Hampton Roads, they are connected by not one but two busy causeways carrying steady streams of shoppers and commuters. For in reality they are one continuous urban area, with population of 724,500.

Tidewater is what Virginians call this *city de facto*. For marketing purposes, TIDEWTAR is a better way to spell it, and sell it . . . because in both Radio and Television WTAR covers and dominates this great market . . . sixth in the South, and 27th in the nation!

*Source: Sales Management Survey of Buying Power.

1st in RADIO

WTAR was the first radio station in Virginia and dominates the area in audience.

CBS NETWORK

HAMPTON
OT NEWS
NORFOLK
TH
CBS
TELEVISION

1st in TELEVISION

WTAR was the pioneer TV station in the market, and continues to lead all other stations by a wide margin in audiences.

WTAR Radio Corporation

1st in INFLUENCE

Continued leadership in ratings is only one aspect of WTAR's value to advertisers. WTAR's excellent coverage, facilities and management, plus greater experience, combine to give you more sales influence per advertising dollar.

Business Offices and Studios: 720 Boush Street, Norfolk 10, Virginia
Telephone: MAdison 5-6711 • Represented by Edward Petry and Company

President and General Manager—Campbell Arnoux • Vice-President for Sales—Robert M. Lambe
Vice-President for Operations—John Peffer • Radio Sales Manager—Jack Black

PEOPLE make the BIG difference!

IN A RECENT

"PERSONALITIES CONTEST"

WMBD RECEIVED

90,761

POST CARDS FROM 42 COUNTIES

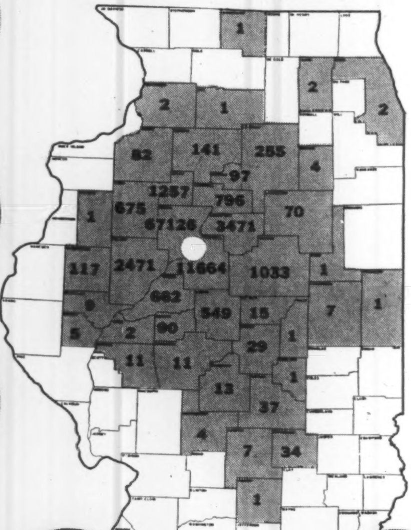
November 3 to November 30, 1957

Phil Gibson
News

"Farmer" Bill
Farm Director

Jess Kennedy
News

Paula Lohmann
Women's Director



Jerry Bidle
News

Phil Samp
Sports

Ted Atwood
News

Tom Kelly
Sports

Milton Budd
Live Music Programs

WAYNE West
Live Music Programs

Don Braid
Recorded Music Programs

Walter Thurman
Recorded Music Programs

YOU CAN DOMINATE THIS LARGEST MARKET IN ILLINOIS (outside Chicago) WITH RADIO PEORIA, WMBD

Represented
by
Peters,
Griffin,
Woodward,
Inc.

WMBD

CBS
5000 WATTS
Peoria, Illinois

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

1735 DeSales St., N. W Washington 6, D. C.

PLEASE START MY SUBSCRIPTION WITH THE NEXT ISSUE

☐ 52 weekly issues of BROADCASTING	$7.00
☐ 52 weekly issues and Yearbook Number	11.00

☐ Enclosed ☐ Bill

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*Reg. U. S. Patent Office

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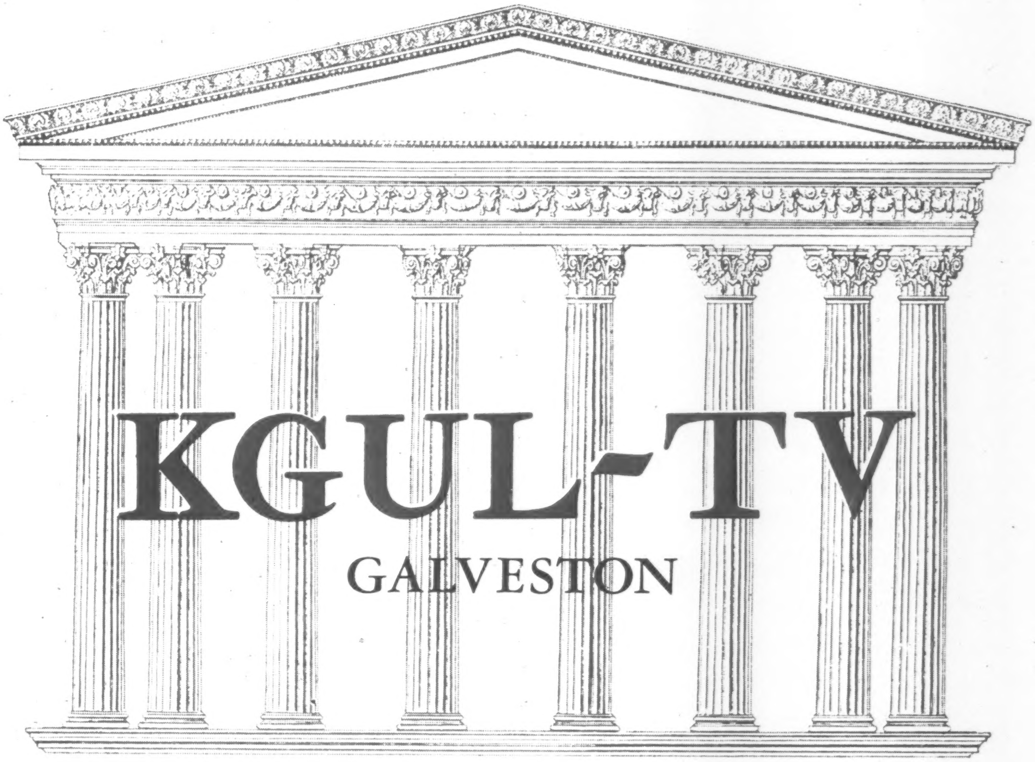


KGUL-TV

GALVESTON

A television market is more than two cities

When you use KGUL-TV Galveston, serving Houston . . . you sell a quarter of Texas—a television market whose:

- **Total Retail Sales are greater than Metropolitan Pittsburgh.**
- **Effective Buying Income is $3,750,000,000.**
- **Food Sales are greater than Metropolitan Cleveland.**

Smart advertisers want to tap this market. They do it over KGUL-TV , the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 3/57; Copyrighted . . . Sales Management 1957

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa •KGUL-TV Galveston, serving Houston •WANE & WANE-TV Fort Wayne WISH & WISH-TV Indianapolis

SOUTHERN CALIFORNIA ADVERTISERS'
ABLE-TO-BUY ADULTS

If You Sell to Adults You Belong on KBIG

IF THE ABLE-TO-BUY, *Mature* Southern Californian is your marketing objective . . . you belong on KBIG Radio.

THIS "station with the musical memory" deliberately sacrifices the transient youth appeal of today's top tunes . . . 20, 30, 40, 50 . . . for the perpetual popularity of yesterday's top ten-thousand.

FROM THE MELODIC WEALTH of the last fifty years, KBIG's music department carefully programs for its disc jockeys a wide variety of popular music, colorfully varied in time and tempo, vocal and instrumental, standard and novel. Rich, modern arrangements of time-tested favorites nourish a warm, continuing bond between the Catalina station and millions of mature, able-to-buy Southern Californians.

PROOF? A new Pulse qualitative survey which shows the KBIG audience 91% adults, only 9% teens and children. Your KBIG or Weed representative will gladly bring the complete breakdown.

KBIG
The Catalina Station
10,000 Watts
740 ON YOUR DIAL

JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

OUR RESPECTS

to Theodore Ainslie Smith

Theodore A. Smith's career might seem, at first glance, to have followed a rut. But he would be the first to proclaim that his association with RCA since 1925 constitutes a most satisfying and stimulating experience.

RCA has been his sole employer since his graduation from Stevens Institute, Hoboken, N.J., in 1925 with a mechanical engineering degree. Mr. Smith's own advancement to his present post of executive vice president, Industrial Electronic Products, parallels the growth of RCA to its eminent position in the broadcasting and electronics equipment field.

Radio station owners in the early 1930s probably remember Ted Smith—the tall, slim, youthful sales engineer who helped place their outlets on the air or sold them broadcast equipment of various types. At 53, Mr. Smith is still slim and youthful and still very much involved in the broadcast business. In his present post, he is responsible for all commercial electronic equipment, covering broadcast, telecommunications systems and traffic, computer systems, electronic control systems and other industrial products. More than 6,500 workers are under his jurisdiction.

Theodore Ainslie Smith, who was born in Brooklyn, N.Y., on Feb. 17, 1905, was undecided on a career during the final days of college. He had toyed around with the notion of becoming a writer because he had contributed articles on engineering subjects to New York newspapers during his undergraduate days. But at the suggestion of Prof. Louis Hazeltine of the Stevens Institute faculty and a pioneer inventor in the electronics field, he applied for a position with RCA in 1925.

Mr. Smith was accepted for employment at RCA's laboratory in Van Cortlandt Park, the Bronx, N.Y., as an engineer. In 1928, he supervised the construction of the company's pioneer television station, W2XBS New York. Mr. Smith recalls that in 1930 the station put on a performance using live actors that was projected to the screen of RKO-Proctor's 58th Street Theatre. He admits that the transmitted picture lacked resolution but the performance demonstrated that television was practicable.

In 1930 Mr. Smith was transferred to broadcast sales and in this capacity he served as a sales engineer to radio stations primarily in the eastern part of the country. During the late 1930s RCA began to sell tv equipment to some stations and to hold demonstrations in various public places, including department stores and the New York World's Fair. Mr. Smith assumed an active role in this early tv effort.

During the war, Mr. Smith maintained close liaison with the military establishment on the use of television for military purposes. One of the RCA projects in this area was the use of tv in unmanned craft. According to Mr. Smith, the government made use of this development toward the end of World War II.

After the end of hostilities, Mr. Smith continued to hold positions of increasing responsibility in the engineering products department. In 1946, he was appointed general sales manager of the department. From 1951 to 1953, he was assistant manager of the department and in the latter year was elected vice president and general manager. In October 1955, Mr. Smith was named executive vice president of RCA Defense Electronic Products, and on June 7, 1957, was appointed to his present post of executive vice president, Industrial Electronic Products. He also is a member of the board of directors of RCA Communications Inc.

Mr. Smith was among those who had a ringside seat at the post-war growth of the electronics industry in general and television in particular. He envisages an even broader expansion in the years ahead with new applications for electronic devices of all types. Perhaps the most significant advances, according to Mr. Smith, will occur in automated sensing and control devices for production and in data processing.

In broadcast business, Mr. Smith believes his company will continue to make substantial contributions to the industry through improved products of all types. He declines to speculate on the nature of new products that RCA may be developing for the broadcasting industry. The most immediate project the company is emphasizing he said, is the introduction later this year of color videotape equipment.

Mr. Smith holds a number of patents on television and other products and is the author of several radio engineering papers. He is a senior member of the Institute of Radio Engineers and a past chairman of IRE's Philadelphia Section; past chairman of the military products division, Radio-Electronics-Television Mfrs. Assn. (now Electronic Industries Assn.); a member of the Armed Forces Communications Assn. and the American Society of Naval Engineers.

In 1941, Mr. Smith married the former Janice Munson. They live with their two children, Donald, 12, and Bruce, 8, in Philadelphia, across the Delaware River from RCA headquarters in Camden, N.J.

Mr. Smith's favorite pastimes are photography, badminton and tennis.

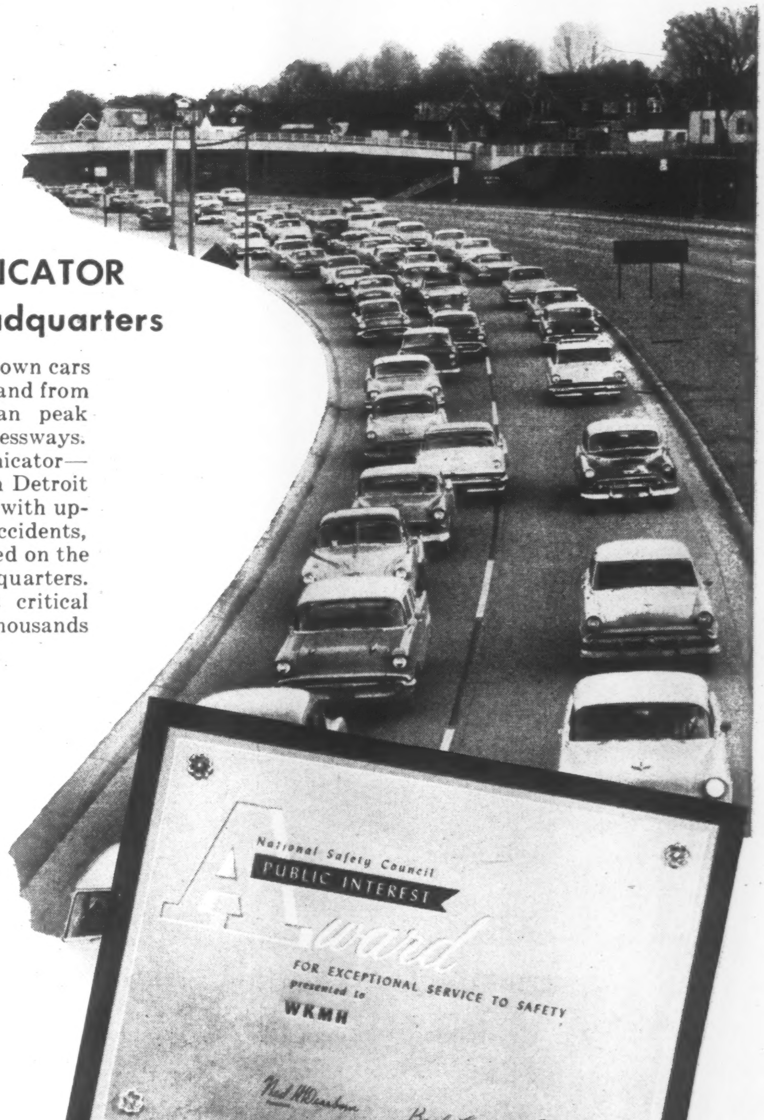
IN THE PUBLIC SERVICE OF GREATER DETROIT*

Detroit's Mayor Miriani Praises

WKMH

for making a real contribution to

PUBLIC SAFETY



National Safety Council
PUBLIC INTEREST
Award
FOR EXCEPTIONAL SERVICE TO SAFETY
presented to
WKMH

THE WKMH TRAFFIC COMMUNICATOR broadcasts directly from Police Headquarters

In the City on Wheels, where 81% of the families own cars and where more than 65% use their cars to get to and from work—morning and evening "rush-hours" mean peak travel conditions on Detroit's streets and expressways. During these hours, the WKMH Traffic Communicator—a uniformed policeman broadcasting directly from Detroit Police Headquarters—supplies Detroit motorists with up-to-the-second reports on traffic conditions . . . accidents, tie-ups, routes to avoid. Special bulletins are rushed on the air seconds after the news reaches Police Headquarters. Says Mayor Miriani—"WKMH helps prevent critical traffic jams . . . performs a valued service for thousands of our citizens".

**Seventh in a series of ads showing how WKMH serves the Michigan public in Greater Detroit*

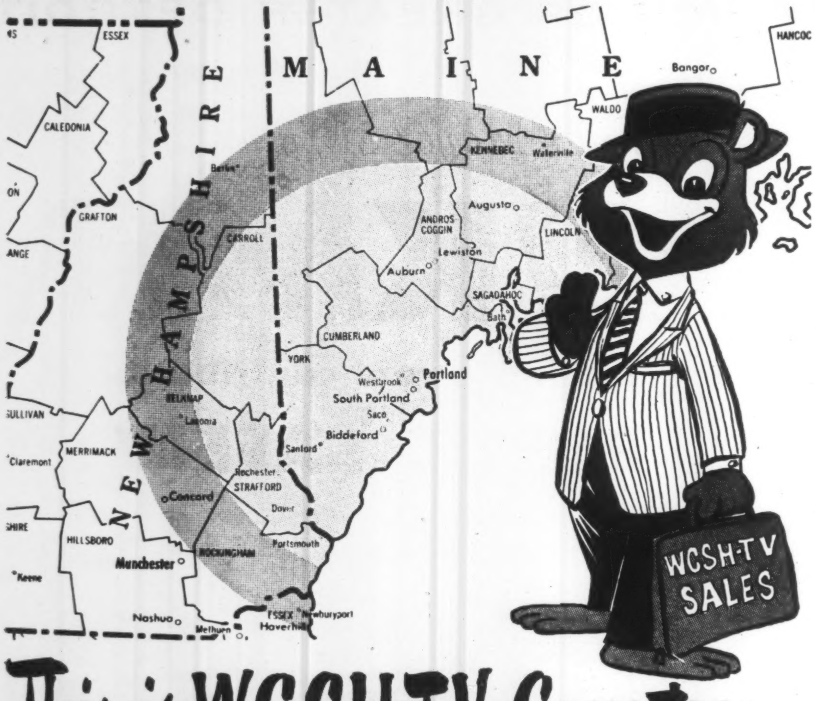
WKMH WINS COVETED NATIONAL SAFETY COUNCIL AWARD

This plaque, presented to Station WKMH, is one of many awards given to Detroit's civic minded station in recognition of outstanding service in the public interest.

WKMH
DETROIT • DEARBORN
John Carroll, Managing Director

RADIO HUB OF THE MOTOR CITY

KNORR BROADCASTING CORP. FRED A. KNORR, PRES.
Represented by HEADLEY REED



This is WCSH-TV Country...

it's the 13-county Portland, Maine trading area . . .
it's northern New England's top market, and . . .
WCSH-TV sells it best!

743,270 consumers live here, supported by a billion-dollars-plus spendable income, 80% spent at retail at home. *(SRDS CM estimates July 1, 1957)*
238,000 homes are TV equipped. *(1957 Census Bureau projections to NCS #2)*

Surveys agree Channel 6 serves this market better . . .

More viewers watch Six *(NCS #2)*
These viewers prefer Six 4½ to 1 *(quarter-hour breakdown Oct. '57 Met. Telepulse)*
And—Six is the only NBC-TV affiliate effective in the area.

NORTHERN NEW ENGLAND IS SOLD ON SIX!

Your Weed-Television man has convincing evidence.

WCSH-TV
PORTLAND, MAINE

UPCOMING

February

Feb. 27: NAB Employer-Employe Relations Committee, NAB Hdqrs., Washington.

Feb. 28-March 1: Daytime Broadcasters Assn., St. Charles Hotel, New Orleans.

March

March 3-4: Southwestern Assn. of Program Directors for Tv, KVOO-TV studios, Tulsa.

March 6: Vermont UP Broadcasters, organization meeting, Wodstock Inn, Montpelier.

March 7-9: First annual Pop Music Disc Jockey Convention and Seminar, Muehlebach Hotel, Kansas City.

March 8: New Mexico Broadcasters Assn. Board Members, Desert Inn, Santa Fe.

March 14-15: West Virginia Broadcasters Assn., Charleston.

March 14-17: Washington Hi-Fi Show, Shoreham Hotel, Washington.

March 16-17: Texas Assn. of Broadcasters, spring convention, Orange, Tex.

March 31-April 2: American Institute of Electrical Engineers, Southwest District Meeting, Mayo Hotel, Tulsa.

April

April 4: Virginia AP Broadcasters, National Press Club, Washington.

April 10-12: 10th Southwestern Institute of Radio Engineers Conference & Electronic Show, St. Anthony Hotel and Municipal Auditorium, San Antonio.

April 11: Pennsylvania AP Broadcasters Assn., John Bartram Hotel, Philadelphia.

April 14-17: 25th National Premium Buyers Exposition, Navy Pier, Chicago.

April 18-19: Advertising Federation of America, ninth district convention, Kansas City, Mo.

April 18-19: New Mexico Broadcasters Assn., El Rancho Hotel, Gallup.

April 18-19: Spring Technical Conference on Television and Transistors, Engineering Society of Cincinnati Building, 1349 E. McMillan St., Cincinnati.

April 20-22: Atlantic Assn. of Broadcasters, Fort Cumberland Hotel, Amherst, N. S.

April 21-25: Society of Motion Picture & Tv Engineers, Ambassador Hotel, Los Angeles.

April 22-24: Electronic Components Conference, Ambassador Hotel, Los Angeles.

April 23-25: Western States Advertising Agencies Assn., Oasis Hotel, Palm Springs, Calif.

April 24-25: Oklahoma AP Radio Broadcasters, Western Hills Lodge, Sequoyah State Park.

April 24-26: AAAA, annual meeting, The Greenbrier, White Sulphur Springs, W. Va.

April 24-26: Advertising Federation of America, fourth district convention, Floridan Hotel, Tampa, Fla.

April 24-27: American Women in Radio & Tv, national convention, Fairmont Hotel, San Francisco.

April 25-26: The Mutual Advertising Agency Network, Bismarck Hotel, Chicago.

April 27-May 1: NAB 36th Annual Convention, Statler and Biltmore Hotels, Los Angeles.

April 28-May 1: NAB Broadcast Engineering Conference, Statler Hotel, Los Angeles.

May

May 1-3: Advertising Federation of America, fifth district convention, Mansfield, Ohio.

May 4-10: Canadian Radio Week, sponsored by Broadcast Advertising Bureau of Canadian Assn. of Radio and Television Broadcasters.

May 5-7: Annual meeting, Assn. of Canadian Advertisers, Royal York Hotel, Toronto.

May 5-7: Assn. of Canadian Advertisers, Royal York Hotel, Toronto, Ont.

May 11-14: Canadian Assn. of Radio & Tv Broadcasters, Queen Elizabeth Hotel, Montreal, Que.

June

June 3-6: 36th annual conference, National Industrial Advertisers Assn., Chase and Park Plaza Hotels, St. Louis.

June 4-6: Armed Forces Communications and Electronics Assn. Exhibit, Sheraton Park Hotel, Washington, D. C.

June 5-7: Western Assn. of Broadcasters, Banff Springs Hotel, Banff, Alta.

June 8-11: Advertising Federation of America, national convention, Statler-Hilton Hotel, Dallas.

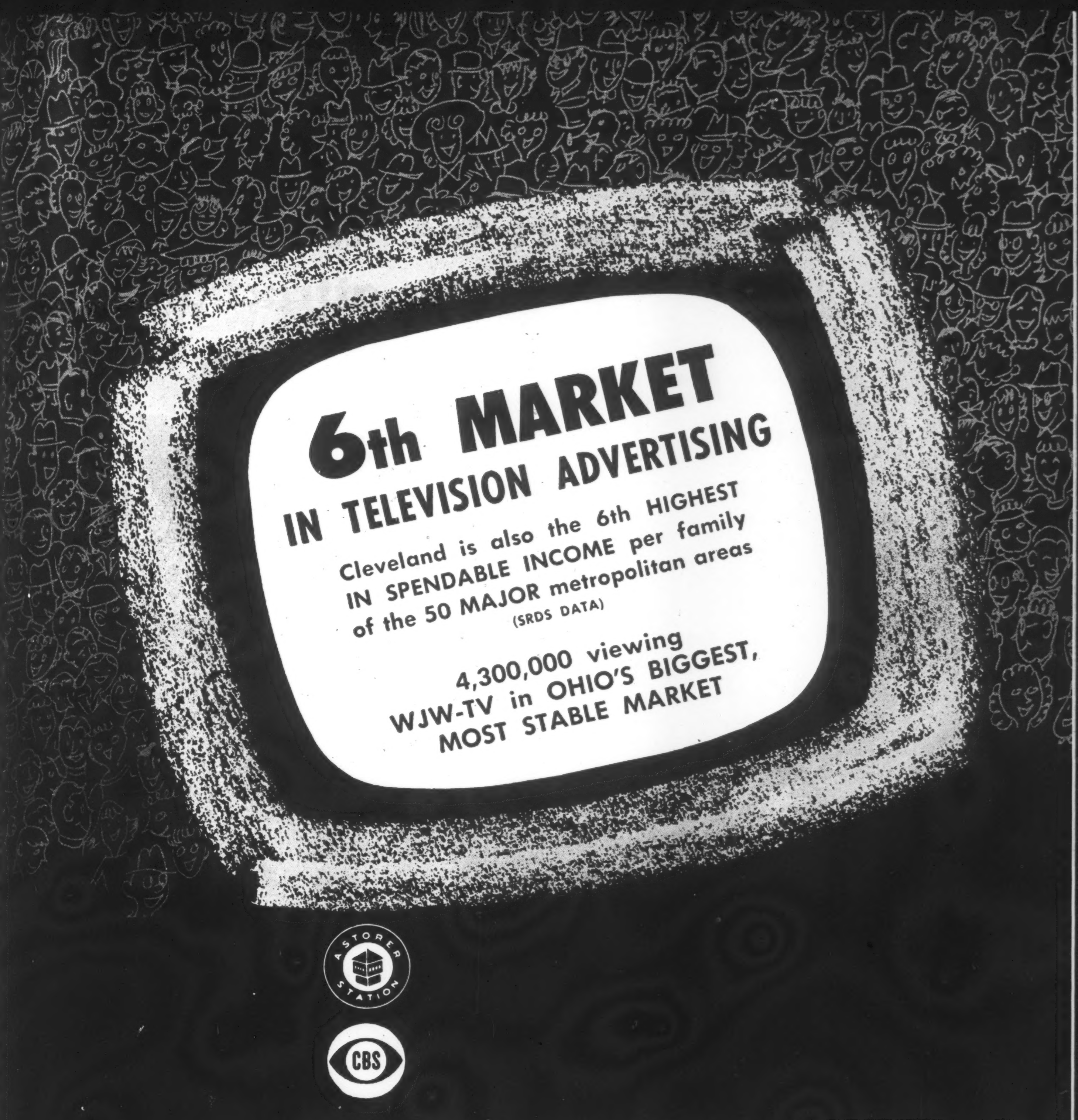
June 9-11: Spring meeting, Assn. of National Advertisers, Drake Hotel, Chicago.

June 19-21: Maryland-D. C. Radio & Tv Broadcasters Assn., Stephen Decatur Hotel, Ocean City, Md.

June 22-26: Advertising Assn. of the West, annual convention, Vancouver, B. C.

August

Aug. 19-22: Western Electronic Show and Convention, Pan Pacific Auditorium, Los Angeles, Calif.



6th MARKET IN TELEVISION ADVERTISING

Cleveland is also the 6th HIGHEST IN SPENDABLE INCOME per family of the 50 MAJOR metropolitan areas
(SRDS DATA)

4,300,000 viewing WJW-TV in OHIO'S BIGGEST, MOST STABLE MARKET

A STORER STATION

CBS

WJW-TV

CLEVELAND, OHIO

1630 EUCLID AVE. TOwer 1-6080

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

You're the "center of sales attraction" in Arkansas, with

KTHV

Channel 11
LITTLE ROCK

CBS affiliation helps KTHV get — *and hold* — most of the Arkansas television audience, most of the time. But *network affiliation* is only one of *eight* reasons why KTHV is your best TV buy in this State!

The other seven:

1. *Over 253,000 TV Homes*
2. *316,000 Watts*
3. *Highest Antenna in Central South* (1756′ above average terrain)
4. *Channel 11*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for all the details on these eight important KTHV facts.

CBS **316,000 Watts .... Channel** 11

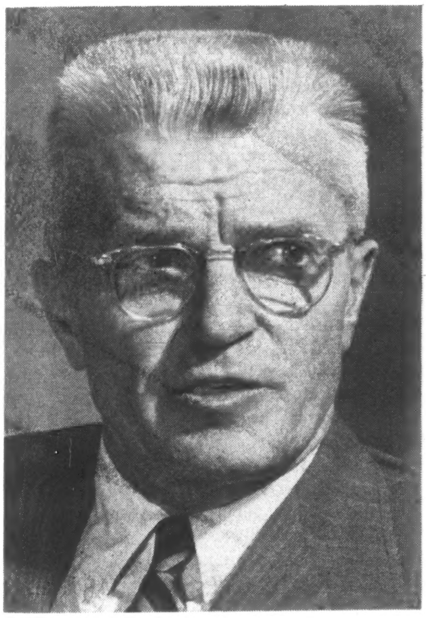
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

Vol. 54, No. 8 FEBRUARY 24, 1958

exclusive

PREVIEW OF THE ANA'S FREY REPORT



One of the most widely awaited documents in recent advertising history comes out this week—the final "Frey Report" on advertiser and agency relationships and agency compensation methods.

The Assn. of National Advertisers commissioned the study 16 months ago. Controversy over the media system of agency compensation then was at a peak. Advertisers were challenging it; agencies as a rule were defending it with equal ardor. ANA picked Profs. Albert W. Frey (pictured left) and Kenneth R. Davis, of Dartmouth College's Amos Tuck School of Business Administration, to do the job.

The report was "previewed" at ANA's annual meeting last October at Atlantic City—and drew probably the biggest attendance in the history of ANA conventions [LEAD STORY, Nov. 4, 1954]. But that was only a tidbit—41 pages as against some 430 in the final report being issued by ANA this week at $50 per copy.

To get Prof. Frey's own impressions of the highlights of the findings, BROADCASTING arranged this exclusive, tape-recorded interview. In it Prof. Frey does not divulge "new" details from the yet-to-be-released report, but his descriptions, observations and evaluations should provide an author's guide for readers in their own approach to the massive work.

Professor Frey, you have been living intimately with the common problems of agencies and advertisers for over a year now. What in your opinion is the biggest problem area?

The fundamental problem is the inability of advertisers and agencies to measure adequately the effect of their advertising. I think that if they could measure it to a greater degree, a number of their other problems would at least partially be cleared up.

Do you think there is a trend toward improvement in that measurement?

There's no question that it's improved over the last 10, 15 or 20 years, and I'm sure that it's going to continue. But I think that this problem is a very fundamental one, and that many arguments could be resolved if we could have better measurement.

Do you think that would necessarily change the method of compensation?

It would make the attack on the problem more realistic, because we'd be talking against an important known factor which is not always available today.

What is in your final report that wasn't indicated or touched on in the preliminary report last October?

In the first place, the problems are pointed up with a great deal more supporting data than was possible in the preview. There is probably a better enunciation of the problems themselves and there is a little more indication of what we think is implied by the data. Without making specific recommendations, in our conclusions we do express a point of view based upon the information we collected.

Would you mind going over the principal recommendations?

We made no recommendations as such—we were not supposed to. Readers of the report can make up their own recommendations based on the information in it as it applies to their situations. We give a good idea of what seems to be needed in general.

The report, as you probably know, was built around agency services, the working relationships between agencies and advertisers, and agency compensation. What we did was first to find out the facts of actual practice in those areas at present and in the recent past, and then to find out the attitudes of the three parties (agencies, advertisers and media) toward these practices. On the basis of the data gathered we have summarized in our conclusions the basic problems existing in the industry today.

Would you discuss some of those problems?

One, of course, is the critical problem mentioned earlier—the inability to measure the effectiveness of advertising in many instances. That's in the background all the way through.

Another problem is top management's attitude toward advertising and toward agencies. A lot of top management people don't believe thoroughly in advertising, and a lot of them don't understand the function of advertising agencies. I'm not sure that top management recognizes the importance of properly mixing all the marketing components. Advertising is only one of the many influences on sales or purchases, however you want to put it. And one has to build an integrated program, including advertising in its proper proportion in the total mix.

Along with that, top management has probably been slack in some instances in lining up just what the advertising manager's job is, in getting a competent individual to fill that position, and in giving him the authority and responsibility that should go along with it. If advertising managers are not given authority, they are, of course, handicapped. They're bypassed by top management, and they're second-guessed by top management.

I would say that advertising managers in some instances are probably weak in defining objectives, so that the agency cannot know the direction in which it is supposed to go. And top management and the advertising manager can be remiss in not giving the agency access to all the information it needs in order to build a program which is well integrated and prerequisite to an adequate advertising job.

I think that many companies have not set up a satisfactory method for measuring the performance of their advertising agencies. How do you tell whether an agency is doing a good or a poor job? And along the same line, I would say that many agencies—it may be a minority—but still many agencies themselves are not sure how to measure whether they are doing a good job or not. What IS good performance?

'A lot of media do not like the 15% commission'

Another problem is the everyday client-agency working relationship: how to work together smoothly, who should see whom, at what levels contacts should be made, what procedures should be, and so on. There's a need for writing out some of these things. Putting them in writing inspires more thinking and analysis.

Then of course there is the problem of compensation which gets in the way of working relationships just as working relationships get in the way of satisfactory compensation arrangements. These are two parts of the same thing.

These are some of the principal problems, as I see them, that exist in the industry. May I say here that I don't want to imply that the industry is characterized by weak spots. On the contrary, the industry on the whole seems to me to be doing a fine job. I want to stress that there is a large number of happy working relationships. This is true in the majority of cases. However, it's easier to cite the problem areas than the good features.

Doesn't the sales record indicate that an agency is doing a good job?

It does to some extent, but again the difficulty lies in telling how much of the sales result comes from advertising, if 20 different forces—pricing, the product, the package, distribution, etc.—are working together. What is the effect of each component? That in the question.

Does the report reveal anything about the account executive data? As far as the clients are concerned?

It does give client attitudes toward the account executives, yes.

What are the findings?

Generally favorable.

The account executive does understand the client's problem?

Generally that is true, yes. Where he does not, many times it is not his fault; he may fall down because he has too much to do, or for some other reason beyond his control. In general, the findings are favorable.

I'm not sure whether I mentioned one problem or whether it can be implied from what I said—the problem of the client and agency working together at the various levels, how much top management on each side should get into the picture and how much it should stay out. This ought to be agreed upon more or less in advance, it seems to me. Because this can be an important source of friction—top management executives bypassing people underneath, passing judgments they're not qualified to pass because they don't have all the facts, and so on.

In this report, how many top management people did you actually go to?

Very few top management people in interviews, but the questionnaires was answered by almost 200. We did a much more thorough job with advertising managers and agencies than we did on top management and media. We were glad to hear what top management had to say, but we don't make as strong claims for the usefulness of the data obtained from them as we do for the other two because of the sample size. Nevertheless we have a pretty good idea of top management attitudes.

There's quite a bit of detail in the report on compensation. In what way do you think this information on compensation would pave the way for a smoother agency-client relationship?

Probably the most important purpose it can serve is to let the advertising people in each group know how the other groups feel about compensation arrangements—whether they are satisfied; if they had a free choice, what they would do; what they feel are the strong points and the weak points; what the effect would be on each group if the method of compensation were to be changed. I think bringing all these things out in the open can stimulate better discussion of the problem and lead to better decisions in the future. Client and agency can get together now and talk these things over, with the information in the report serving a useful purpose.

For example, the media. A lot of media do not like the 15%. I think that the advertising industry in general has thought that media are 100% for the media-commission system. Media are likely to say they are except in private. Our results have indicated a lot of them are not happy with the system. The specific figures are in the report along with many comments. There are many quotes in the report that indicate that more than a few media feel very strongly on this subject of compensation.

Are these identified—these quotes identified?

Yes, by whether they're advertising managers or agencies, and, within the media field, by whether they're newspapers, broadcasters, business magazines, and so on. We didn't put all the comments in—just a sample.

The percentages, I presume, are similar to what they were in the preliminary report. Is that correct?

Yes.

[EDITOR'S NOTE: The preliminary report showed that the present media commission system was considered "satisfactory" by 60.5% of all ad managers, 51.3% of ad managers with budgets over $1 million, 61.7% of advertiser top managements, 47.1% of agencies and 53.4% of media. It was considered "unsatisfactory but most practical method" by 24.6% of all ad managers, 30.9% of ad managers over $1 million, 24.4% of advertiser top management, 42.7% of agencies and 28% of media. It was considered "neither satisfactory nor practical" by 11.9% of all ad managers, 17.3% of those with million-plus budgets, 9.8% of advertiser top management, 10% of agencies and 17.4% of media. Rest did not answer (LEAD STORY, Nov. 4, 1957).]

In some of the percentages there do not seem to be any predominant majority of either pro or con on some of these factors. In other words, you might find 47% of the

agencies favorable to something and yet a number of agencies on the other side. I mean, how can we get agreement if there seems to be a wide variance?

You're speaking in terms of an industry agreement, but there cannot be industry agreement. Compensation arrangements must be worked out individually. But to return to your question, I think it highly significant if you get a 47-53 split in opinion, because many people may think it is entirely 100% one way. I think such figures indicate that in many instances modification of arrangements is called for. If we find 20% of advertisers who are dissatisfied with existing arrangements it's important for an advertising agency to make sure it is not in that 20%. It ought to know whether its clients are dissatisfied. The report points up conditions of this sort. There is no attempt to suggest a standardized method of compensation for the industry.

Is there anything in the report which—without revealing names—perhaps pins down actual cases of where an agency and client parted because of disagreement on the compensation factor?

I don't think such cases are spelled out specifically. We asked advertisers why they discontinued using their old agencies in cases where changes had been made. We have listed the reasons in the report. In general, it's a matter of working relationships, and, of course, compensation can be a factor in them. But certainly the compensation arrangement is not a prominent factor in agency shifts.

Does the report reveal anything about the status of advertising managers?

Oh, yes. We asked agency presidents about advertising managers. They did not fare as well as account executives. They are less adequate in a liaison capacity than account executives—not because they are necessarily incompetent, by any manner of means, their failings may well be due to the situations in which they have to work.

Management itself makes the decision in most cases?

That can be. We asked such questions—to what extent do you approve budgets, do you approve the general media, etc. Top management plays a big part in these areas.

In your questionnaire to agencies was there any evidence that some agencies perhaps have a compensation agreement with one client which differs from the compensation agreement with another client?

No. Our questions did not call for such information unless respondents wanted to give it voluntarily. We learned that there are some instances of that sort.

But they're not widespread?

I wouldn't say that we have enough evidence to say one way or the other.

What did you find were advertisers' principal criticisms of agencies?

They probably can be summed up in poor service, which covers a lot of territory; inadequate knowledge of the product, the market, and the trade channels; in poor technical skill, copywriting, for example; in creativity in general, in the sense of thinking up useful marketing ideas.

Turning it around, what are the principal criticisms that the agencies direct against their clients?

Do agencies earn their 15% on outside tv packages?

A principal one is unwillingness to reveal information that is important in the building of a campaign. Another is the lack of leadership from a client, the failure to give direction. Still another is the reluctance to make the agency a part of the company marketing team.

What about compensation, the 15%, on tv packages? How does the report come out on that?

About as you would expect. We asked the question of both advertising agencies and advertisers with experience with packaged shows and agency-produced shows. In general, the agencies that had produced shows—the majority of them, over two-thirds—thought they should receive more than 15%. About a third of the advertisers thought agencies that produced shows should receive more than 15%. On the package shows, most of the agencies—about four-fifths—thought they should receive 15%. Most of the advertisers thought the agencies should get less than 15% for packaged shows.

Not many clients objected to an agency's getting a commission on a package show, on an outside package show?

A lot of them commented on this point, mainly questioning the amount of effort put in by the agency or emphasizing that they themselves did much of the work required. Some asked why they should pay anything.

Did advertisers have anything to say about the quality of agency service on radio and tv shows?

Yes, there was general approval of this service.

What kind of a reply did you get to the question about the agency personnel assigned to a specific account?

I can't tell you the exact results, but in general advertising managers though the agency personnel was adequate in quantity and quality. About a 75% favorable vote.

Does the report reveal how long the average account stays with one agency?

Between seven and eight years—the average length of an account. We checked in both directions, with advertisers and agencies. The answers were close, which pleased us. If we'd come out with a big discrepancy it might have indicated our sampling was weak.

This length of relationship is very important, we think. The longer the relationship lasts, the better, because breaking a relationship and starting a new one, picking up all the knowledge that's necessary to operate at full speed takes time, and there's a big loss during this get-ready period. If you can keep the relationship stable and everybody working together in solid fashion, that's a highly desirable thing to do.

In Atlantic City you said you would not endorse or recommend any particular formula for agency compensation. But I believe you did say that in the final report you would make recommendations as to how agencies can improve their services. Do you have any highlights of those recommenda-

tions at this moment? How agencies can improve their services?

We asked agencies particularly how they encouraged cross-fertilization of ideas, what they did to improve performance, and what they did to check on performance. Generally, there is a lack of formal standards to measure performance, an inability to tell how well they are doing. We think that is one of the big problems in the industry, as I said at the outset. In measuring the performance of an agency, how can you tell whether it's doing well or not? As for methods of encouraging cross-fertilization of ideas, we received a diversity of answers, plans board, meetings, bulletins and so on—nothing startling—but a useful checklist.

What would you say is the most significant part of the whole findings?

I suppose a very significant feature of this study is that for the first time this great amount of information has been gathered for use by the industry in trying to solve the individual problems of practitioners. That isn't exactly what you asked, but to me that is the most important. The most significant thing I can't say, because that will vary with each reader. To some the contents may mean little. To others it may mean a great deal. I think the usefulness of the survey cannot be fully determined for a long time.

I would say that this report can tend to insure that all the right questions are raised in trying to work out agency-client relationships and that it can be of considerable guidance in providing the answers to those questions. I think that raising the right questions is most important. Too frequently the great weakness lies in failure to do this.

How did you select the advertisers and agencies to question?

We included all members of the ANA, obviously, and of the other advertisers in the country we took a random sample of roughly one in four. We took all the agencies in the *Standard Advertising Register's* agency list if their clients were listed there. We felt if their clients were not listed they were probably small and unlikely to service more than local accounts.

Do you have any idea of how many agencies you may have picked from, say, the top 10 or the top 50?

Yes, we got excellent representation. That's one thing we are very happy about. We had excellent cooperation from the agencies, and particularly the large ones. We estimate that we heard from about two-thirds of the agencies billing over $30 million and over half of the agencies billing in excess of $5 million.

Do you have any reservations about the survey method?

No, I don't. Even though we sent out what we thought was the world's longest questionnaire to advertisers, we had what we think is a fine response.

How long was it?

Twelve pages, 55 questions. It's really very long, and the return is remarkable in the light of that. I think I would use it again, although I wouldn't send it right away to the same people. Just to look at that questionnaire can frighten you a little bit.

K&E VIEW ON RADIO-TV RESEARCH

Kenyon & Eckhardt this year will spend $150,000 in radio and television research—a sample of how "deep" an agency must go to ferret out the whys and wherefores of tv advertising.

K&E's expenditure, according to Bud Sherak, vice president and research director, corresponds to what other agencies with similar broadcast commitments spend in radio-tv research. And, he told a ratings panel held by the American Women in Radio & Television in New York last week (also see story page 38), "Actually we would like to have even a greater investment in research. There is much information needed, and we still have much to learn."

So much to learn, in fact, that Mr. Sherak took an amused and dim view of what he called a "popular myth" that the "slide rule boys on Madison Avenue" preside over the "life and death of public entertainment." To the contrary, he said, it is fiction that all research in radio and tv "can be reduced to a few calculations on a slide rule." Explained Mr. Sherak: An agency's research in television for the client is predicated on the cost factor—what is or will be the return on the client's investment and once the money is being spent, how the tv property is doing from time to time.

The advertiser who "would like to invest in a network television show" understands that the "returns" could be substantial but also that the risks in picking a poor show are great. He is in need of guideposts which an agency's research can supply.

Rating services, Mr. Sherak noted, can supply information on the size of program audiences and the characteristics of the audiences. From data on audience size, the advertiser can learn the number of homes or people reached, variations in size hourly, daily, seasonally and yearly, from city to city, from one section of the country to another and from one program to another.

From details on audience characteristics, the advertiser learns who program viewers are and to whom the program appeals—the sex and age of the audience and size of the family which watches.

All of these facts help the advertiser to decide what show to choose, Mr. Sherak said, but there are a number of intangibles as well.

For example, should the advertiser buy an established show from which another advertiser has canceled or a new show that would go on the air for the first time?

Depending on the situation, the new show may be attractive even though "only about one out of every five succeeds," Mr. Sherak explained. The big intangible here is a show's potential in attracting and holding an adequate audience. Some clues are available from rating trends and rating averages of similar program types, but Mr. Sherak warned, it is necessary to go beyond ratings because a show's success depends primarily on the particular program itself.

The researcher may conduct program testing but this has pitfalls: For example, there are the very basic factors of strength of program competition and the time period.

Mr. Sherak reviewed peak viewing hours and the hours when fewer people watch tv. He observed, however, that assuming the time period is not already predetermined and there is a choice, the researcher then looks for specific and important factors in making a recommendation.

These include: The time period when prospects in large numbers are viewing tv; a program slot when there is "relatively weak competition or evidence of weakening"; a situation in which the new program can follow a strong or popular show or can inherit and maintain the right kind of audience sought for the sponsor's products, and finally, a time period that presents a "good cost efficiency." (He noted that a program is considered successful if it delivers more than an average amount of communication for the money.)

Once a show is on the air, the researcher still has a job to do, Mr. Sherak continued. Next to be studied are trends in ratings in a search of evidence in audience buildup, program loyalty, etc.; how well the show meets marketing objectives (area of the country covered and with what frequency); tune-ins and tune-outs which pinpoint the show's strengths and weaknesses, and changes in an audience's character because of new competition (the younger people go first, Mr. Sherak noted).

The big question—"asked eventually of all shows"—is the measurable effect on sales by a program, described by Mr. Sherak as a "research problem . . . one of the most difficult in the business, especially for established shows." The reason is that "advertising is only one of many influences on sales," others including price, package, availability, salesmanship, product quality and the state of the economy. Even a show extremely effective as a vehicle for the advertiser can be caught in a sales dip caused by a depressed economy.

An agency's answer to research on sales effectiveness is the "broad consumer survey"—what viewers think about the programming, their attitude toward the show and performers, sponsor identification, attitude toward product, use of the product, etc. To illustrate, Mr. Sherak spoke about a K&E study of *Rin Tin Tin*, sponsored by Nabisco cereals.

Jay Eliasberg, CBS-TV director of research, preceded Mr. Sherak on the panel moderated by Jayne Shannon, broadcast media supervisor, J. Walter Thompson, New York. He treated what he called the "chief complaints" about ratings: that samples are too small, they give different answers, they are overemphasized and they are inadequate. Mr. Eliasberg explained sampling procedures, pointing up the wide acceptance of the practice; he noted that different ratings usually come up with similar answers but not in the same way because each measures different things and found it "virtually impossible to overemphasize ratings" because of the importance to the advertiser of the size of an audience and what he called its "qualitative factors."

TV NETWORK BUYS—'57

Blue-chip advertisers marked a number of new "firsts" last year by their purchase of network television time. The gross for all networks was $516,201,566 (figured at the onetime rate).

- Procter & Gamble, traditionally the top buyer of network time, purchased, at gross rates before discounts, $47,046,015 last year, a new record for P&G and an increase of more than $3.5 million over its 1956 mark.
- Each of the advertisers in the top 10 listing for the year spent above $12 million.
- Toiletries advertisers for the first time replaced food adversisers as the top spending group in network tv. This occurred despite the increased investment of some $7.5 million by food advertisers, the toiletries group buying over $16 million more network time at gross rates last year than in 1956.

Despite the current skidding along agency row by automobile makers, Chrysler, General Motors and Ford remained in the top 10 in 1957.

The big money in network tv, according to compilations based on Publishers Information Bureau data, came from advertisers of toiletries, foods, soaps, automobiles, tobacco, drugs, household equipment and industrial materials. These were the same categories as in 1956 except for radio-tv sets, which fell in one year from more than $11 million to the $4.3 million level.

Together these eight categories accounted for $449,047,740 out of the $516,201,566 invested in network tv last year.

In December 1957, each of the top 10 advertisers in network tv was buying at a level above $1 million. Only one of the top product categories showed a softening in December—household equipment.

TOP TEN ON TV NETWORKS 1957

1.	PROCTER & GAMBLE	$47,046,015
2.	COLGATE-PALMOLIVE	19,375,713
3.	CHRYSLER	18,915,776
4.	AMERICAN HOME	18,535,808
5.	LEVER	16,297,289
6.	GILLETTE	15,790,837
7.	GENERAL FOODS	15,550,566
8.	R. J. REYNOLDS	13,201,584
9.	FORD	13,023,204
10.	GENERAL MOTORS	2,733,437

TOP TEN ON TV NETWORKS DECEMBER 1957

1.	PROCTER & GAMBLE	$4,137,940
2.	GENERAL MOTORS	2,069,473
3.	AMERICAN HOME	1,857,428
4.	COLGATE-PALMOLIVE	1,760,349
5.	CHRYSLER	1,618,340
6.	LEVER	1,466,418
7.	BRISTOL-MYERS	1,416,040
8.	GENERAL FOODS	1,398,820
9.	R. J. REYNOLDS	1,276,553
10.	GILLETTE	1,249,582

GROSS TV NETWORK TIME SALES BY PRODUCT GROUPS DURING DECEMBER AND FULL YEAR 1957 AS COMPARED TO 1956

LEADING ADVERTISERS IN RESPECTIVE GROUPS DURING DECEMBER 1957

	Dec. 1957	All 1957	Dec. 1956	All 1956		
AGRICULTURE & FARMING	$	$	$	$ 499,311		
APPAREL, FOOTWEAR & ACCESS.	403,150	3,661,647	292,814	3,489,000	PHILLIPS VAN HEUSEN	$ 170,259
AUTOMOTIVE, AUTO EQUIP. & ACCESS.	5,285,498	53,018,004	4,774,775	56,729,833	GENERAL MOTORS	1,970,822
BEER, WINE & LIQUOR	669,242	8,071,467	759,581	7,679,592	SCHLITZ	251,076
BLDG. MATERIALS, EQUIP. & FIXTURES	98,651	3,572,471	180,590	3,267,087	GENERAL MOTORS	98,651
CONFECTIONERY & SOFT DRINKS	1,021,311	7,580,803	879,201	8,742,417	AMERICAN CHICLE	306,224
CONSUMER SERVICES	611,140	4,837,496	243,174	2,600,889	AT&T	384,953
DRUGS & REMEDIES	4,874,814	46,353,313	3,975,777	39,428,048	AMERICAN HOME PROD.	1,649,930
ENTERTAINMENT & AMUSEMENTS		111,427		84,281		
FOOD & FOOD PRODUCTS	8,511,214	96,628,556	8,156,017	89,054,700	GENERAL FOODS	1,398,820
FREIGHT, INDUST. & AGRIC. DEVEL.		10,304				
GASOLINE, LUBRICANTS, & OTHER FUELS	300,887	2,861,402	378,753	4,198,026	SOCONY	125,250
HORTICULTURE		102,223		211,185		
HOUSEHOLD EQUIP. & SUPPLIES	1,762,551	19,837,733	2,579,171	34,526,366	GENERAL ELECTRIC	331,317
HOUSEHOLD FURNISHINGS	287,153	3,037,562	235,025	3,038,527	ARMSTRONG CORK	232,568
INDUSTRIAL MATERIALS	1,488,291	13,481,558	1,466,987	11,244,891	KAISER INDUSTRIES	309,710
INSURANCE	629,816	6,920,047	500,536	4,924,495	PRUDENTIAL	307,116
JEWELRY, OPTICAL GOODS & CAMERAS	1,485,973	7,774,324	747,694	6,383,395	EASTMAN KODAK	557,795
OFFICE EQUIP., STATIONERY & WRITING SUPPLIES	651,449	3,814,257	441,268	4,153,682	MINN. MINING & MFG.	194,266
POLITICAL				2,655,630		
PUBLISHING & MEDIA	126,186	2,034,656	247,762	2,046,581	TIME INC.	115,578
RADIO, TV SETS, PHONOGRAPHS & MUSICAL INSTRUMENTS	729,816	4,376,558	680,780	11,469,607	GENERAL ELECTRIC	239,344
SMOKING MATERIALS	4,731,647	49,084,638	3,795,564	40,746,531	R. J. REYNOLDS	1,276,553
SOAPS, CLEANERS & POLISHES	5,770,692	68,376,398	5,266,134	60,559,298	PROCTER & GAMBLE	3,575,161
SPORTING GOODS & TOYS	188,382	1,225,430	100,240	938,267	AMER. MACHINE & FDRY.	104,277
TOILETRIES & TOILET GOODS	9,661,086	102,267,540	8,447,750	85,571,670	COLGATE-PALMOLIVE	1,380,371
TRAVEL & RESORTS	168,260	1,775,301	133,833	649,581	GREYHOUND	165,255
MISCELLANEOUS	293,527	5,386,451	468,145	3,277,742	QUAKER OATS	125,454
TOTALS	$49,741,736	$516,201,566	$44,761,571	$488,167,634		

Source: Publishers Information Bureau

Bufferin, Bayer Swap Pot-shots on 'Tests'

When is a test a test? It's merely a matter of relativity, according to Sterling Drug Inc. and Bristol-Myers Co., both New York, which last week continued their corporate sniping at one another over the matter of whose aspirin works faster and easier. For over two years now, both Sterling (for Bayer aspirin) and B-M (for Bufferin) have been spending millions of dollars in both radio and tv trying to convince the consumer that "test after test" proves that either Bayer or Bufferin is best, or at least better than the other.

Now, the *New England Journal of Medicine* has come along to question the validity of B-M's tests, and in two separate articles and an editorial in its Jan. 30 issue the *Journal* tries to debunk the claim that buffered aspirin is better and safer than its non-buffered cousin.

Shortly after the *Journal* published its findings, Bristol-Myers Executive Vice President Robert B. Brown and B-M Medical Director Dr. George L. Wolcott charged that the *Journal's* literary and scientific efforts are not so much in the interest of pure science as they are in the interests of Sterling Drug. In fact, Messrs. Brown and Wolcott contended, the anti-bufferin campaign was inspired by Bayer and its public relations counsel.

Dr. Wolcott, in a lengthy scientific analysis of the *Journal's* two articles, found both to be "cluttered" with "contradictions and incongruities" as well as "discrepancies," and reiterated Bristol-Myers' contention that Bufferin's exclusive di-alminate additive "invariably" doubles aspirin's absorption rate.

Officials at Sterling dismissed the Bristol-Myers counterblast as "not our fight." They admitted, however, that there's some truth to B-M's claims since Sterling "did provide" grants to both authors to conduct their studies "as does Bristol-Myers with research studies that would be favorable to them." But Sterling spokesmen warned that there would be "danger in suggesting that scientists are compromising themselves for money," and that if Bristol-Myers wants to attack scientists, that is "their business."

Bristol-Myers still has the last word. It has asked medical trade journal editors "in the sake of honesty" to look at Dr. Wolcott's analysis. In the current issue of *Time* magazine, Mr. Brown, commenting on that publication's earlier report on the *Journal* articles titled "Buffered off?" feels *Time* was "misled."

B-M outspends Sterling roughly 2-to-1 in broadcast media on behalf of Bufferin. On network radio, it has the NBC hourly news, an MBS weekend news package, the Arthur Godfrey simulcasts and ABN's *Breakfast Club;* on network tv, it participates in CBS-TV's *Playhouse 90, Alfred Hitchcock Presents, Perry Mason, Verdict Is Yours* and *Beat the Clock;* NBC-TV's *Tonight,* and ABC-TV's *John Daly News, Tombstone Territory* and *West Point.* In addition, B-M places considerable emphasis on Bufferin radio-tv spot activity. The agency for Bufferin is Young & Rubicam, New York.

Sterling, through Dancer-Fitzgerald-Sample, New York, advertises Bayer aspirin via spot radio-tv and network television programs. It uses no network radio. Its tv lineup —all NBC-TV—includes *Truth or Consequences, The Vise, Modern Romances, Saber of London, Arlene Francis Show, The Price Is Right, Treasure Hunt, My True Story* and *Detective's Diary.*

C-P to Reassign Vel Powder, With L&N Retaining Vel Liquid

Colgate-Palmolive Co., New York, concerned about the growing competition between powders and liquids in the package detergent market, will reassign advertising for Vel powder from Lennen & Newell to another agency, possibly one of the shops now servicing the multi-million dollar C-P account. L&N has been servicing both Vel liquid—billing roughly $2.5 million—and Vel powder—billing $1.9 million—as well as Lustre-Creme shampoo and Ad detergent. The agency switch will be only a phase of C-P's realignment of advertising for Vel. Robert Clark, heretofore brand manager on both Vel powder and liquid, henceforth will be responsible only for liquid Vel; a brand manager for the powder will be announced shortly.

Among the firms soliciting the new business are C-P agencies Cunningham & Walsh (now servicing Brisk toothpaste and Super Suds), D'Arcy (handling Halo shampoo) and Norman, Craig & Kummel (Veto deodorant); likely to be considered also are non-Colgate agencies. Lennen & Newell will make up for loss of the $1.9 million billing by acquiring Vel Beauty Bar, at liberty since its resignation last fall by Carl S. Brown & Co. (now Brown & Butcher). This product, billing around $1 million, will be supplemented by "a new item" which C-P declined to name.

Johnson Asks 10% Sales Boost To End Business Recession

Arno H. Johnson, vice president and senior economist, J. Walter Thompson, New York, proposed last week that a $28 billion backlog of consumer spending be converted into sales to end the current business recession. He said the spending also would permit a tax cut and a balanced budget.

Mr. Johnson's thesis was presented Wednesday at a meeting of Trade Association Executives at the Hotel Belmont Plaza, New York. He called for removal of barriers to expansion and "positive selling action by management" to reverse the current downward momentum.

The advertising economist charged that a growth of $28 billion in the U.S. standard of living was retarded in the past two years by "purposeful measures to slow down our rate of expansion as a means of fighting inflation." The $28 billion figure, he explained, represents a 10% increase in sales of consumer goods and services above last year's level of a total $280 billion.

[Also see Johnson tape interview, page 72.]

CBS-TV Finds Lestoil Not Dangerous to Use

A network—CBS-TV—has moved quickly to check independently whether Lestoil household detergent is dangerously flammable and said that the product was not so considered.

This was revealed last week by Herbert A. Carlborg, CBS-TV director of editing, in a talk before the Radio & Television Executives Society's timebuying and selling seminar in New York. Mr. Carlborg remarked that CBS-TV had undertaken an independent test of the product as soon as it had been informed of the Federal Trade Commission complaint against Adell Chemical Co., Holyoke, Mass., the maker of Lestoil and a big television spot advertiser [GOVERNMENT, Feb. 17].

Reported Mr. Carlborg: CBS-TV's test —conducted for the network by the New York City Fire Dept.—disclosed that Lestoil "is combustible but not considered dangerously flammable."

He asserted the tests showed Lestoil to be combustible at 120 degrees but that the danger line generally is considered to be 100 degrees. Mr. Carlborg said CBS-TV did not wait for the start of hearings on the complaint (set for April in Boston) but proceeded immediately to send out the product for an independent test.

Mr. Carlborg's revelation was made as an example of what his department's duties can entail. The network executive spoke to the RTES group on network continuity acceptance, touching on how he must interpret and implement network policy as applied to commercial content and program material.

He noted that his department reports directly to top network management and is not "tempered" by daily considerations of selling or programming, thus permitting "work in a climate of objectivity." He stressed the importance of continuity acceptance in conferring early with copy and program creators.

Mr. Carlborg found that analyses of the NAB's continuous monitoring figures and the network's "intensive monitoring of our own shows" do not substantiate charges "that there are too many commercials, that they are too long—in short, 'overcommercialization'."

The FTC charged that Adell Chemical fails to reveal in advertising and labels that its Lestoil product is dangerously flammable and that Lestoil commercials deceive viewers into thinking the product is safe.

The commission's allegations have been denied by Adell Chemical's president, Jacob L. Barowsky, who among other things claimed that tests made by an independent laboratory concluded Lestoil is not hazardous for regular household application and noted that according to Interstate Commerce Commission regulations is not a flammable liquid.

INTRODUCING

the Star stations

KOIL

in the winners' circle in Omaha.

HOOPER 43.3 share
Dec., '57 - Jan. '58, 8 A.M. - 10 P.M.

PULSE 7.1 average rating
Dec., 1957 - 7 A.M. - 6 P.M.

TRENDEX 40.8 share
Dec., 1957, 8 A.M. - 6 P.M.

Check With AVERY-KNODEL

KMYR*

No. 1 in the 15 Station Denver Market

HOOPER - Jan. 1958
8 A.M. - 6 P.M.

Check with ADAM YOUNG

KWIK

More listeners than all other Pocatello stations combined according to the most recent Hooper.

Check with AVERY-KNODEL

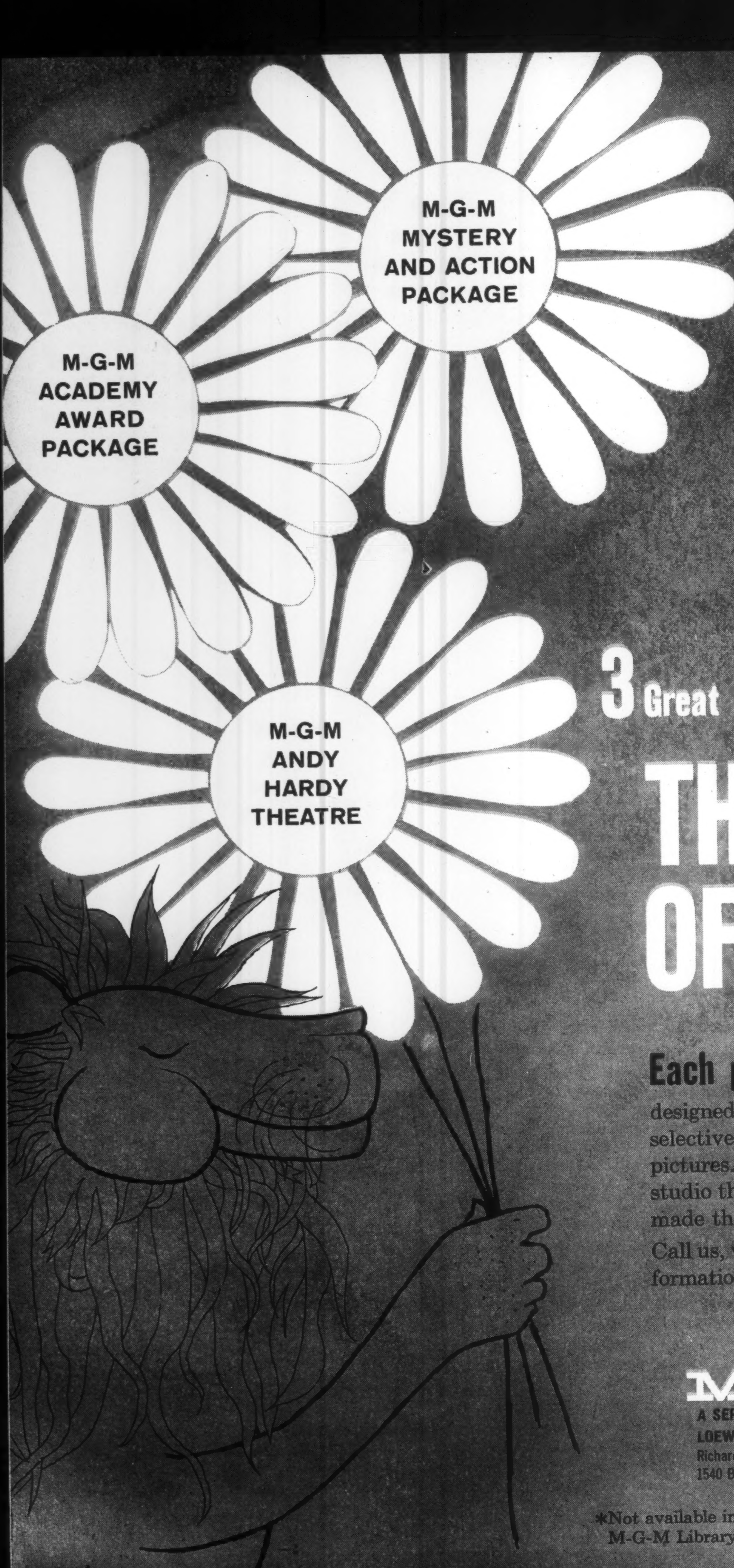
KOIL—Omaha
NATIONAL REPRESENTATIVE
AVERY-KNODEL

KMYR*—Denver
REPRESENTED NATIONALLY BY
ADAM J. YOUNG, JR.

KWIK—Pocatello
NATIONAL REPRESENTATIVE
AVERY-KNODEL

DON W. BURDEN, *President*

** Subject to FCC Approval*



M-G-M Academy Award Package*
26 of Metro's most memorable films—13 Academy-Award winners and 13 Academy-Award nominees including such titles as:

"Blossoms in the Dust" • "Boys Town"
"Boom Town" • "Gaslight"
"Waterloo Bridge" • "Madame Curie"

M-G-M Action & Intrigue Package*
26 of Metro's most exciting big-thrill features including such titles as:

"Dr. Jekyll and Mr Hyde"
"White Cargo" • "Mr. and Mrs. North"
"The Postman Always Rings Twice"
"Shadow of the Thin Man"
"Too Hot To Handle"

M-G-M Andy Hardy Theatre*
15 wonderful films . . . starring Mickey Rooney in Metro's heart-warming series about America's favorite family.

3 Great Hand-Picked Packages...

THE BEST OF M-G-M

Each package is a daisy...

designed to give you a dilly of a rating. A new, selective, practical way to purchase feature pictures. The very best of the films from the studio that has always been known for having made the very best.

Call us, write us, wire us for more complete information on these three powerhouse packages.

MGM-TV
A SERVICE OF
LOEW'S INCORPORATED
Richard A. Harper, General Sales Mgr.
1540 Broadway, New York 36, N.Y., JUdson 2-2000

*Not available in the markets where the entire M-G-M Library of pre-'49 features is now being programmed.

Pabst, American Tobacco Set Dodgers on Western Radio Hookup

Play-by-play broadcasts of the 1958 games of the Los Angeles Dodgers will be carried on a special radio network of seven western stations, six in California: KMPC Los Angeles, KREO Indio, KYOR Blyth, KROP Brawley, KFXM San Bernardino and KVEC San Luis Obispo, and one in Nevada: KORK Las Vegas, under the co-sponsorship of Pabst Brewing Co., Los Angeles, through Young & Rubicam, that city, and American Tobacco Co., New York, through BBDO, also New York [ADVERTISERS & AGENCIES, Jan. 27].

POST-GAME International Harvester Scoreboard *will be carried on a seven-station western radio network following games of Los Angeles Dodgers to be carried on the same hookup. Making the deal are (l to r) G. B. Healy, Los Angeles district manager for International Truck Div.; W. W. Wilson, manager, radio-tv department, Young & Rubicam, Chicago, agency; Harold Parrott, Dodgers business manager, and Fred Grede, Chicago, advertising manager for International Truck Div.*

After each of the game broadcasts, the same network will broadcast a 15-minute *International Harvester Scoreboard* of interviews, post-mortems and scores of other major league games, with International Harvester's International Truck Div. as sponsor. Young & Rubicam, Chicago, is agency for this Chicago sponsor.

Vin Scully and Jerry Doggett will do the play-by-play reporting of the Dodgers games this year; both were on the Dodgers broadcasting team last year. In addition to the 190 games to be broadcast (including 36 spring training games), and the post-game *Scoreboard*, Bob Kelley, KMPC sports director, will open each game broadcast with a five-minute *Knothole Gang* show, followed by a 15-minute pre-game *Dugout Dope* program done live by Messrs. Scully and Doggett. Sponsors of these pre-game features have not been announced.

Burnett Gets Star-Kist Account

Leo Burnett Co. last week inherited the $1.5 million Star-Kist Foods (tuna) account from Honig-Cooper Co. and started working on its advertising and marketing plans for a campaign scheduled to break around June 1.

It's expected Star-Kist will use network and spot television as in the past, along with newspapers and magazines. Appointment of the Burnett agency was announced Monday by J. G. Scharer, Star-Kist marketing vice president.

TRENDEX

TOP 10 NETWORK PROGRAMS

Tv Report for Feb. 1-7

Rank		Rating
1.	*Lucille Ball-Desi Arnaz*	37.5
2.	*Danny Thomas*	34.2
3.	*Gunsmoke*	34.0
4.	*Perry Como*	33.5
5.	*Maverick*	28.6
6.	*Wyatt Earp*	28.2
7.	*This Is Your Life*	28.1
8.	*Shirley Temple*	28.0
9.	*Person to Person*	27.6
	Loretta Young Show	27.6

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BACKGROUND: The following programs, in alphabetical order, appear in this week's BROADCASTING tv ratings roundup. Information is in following order: program name, network, number of stations, sponsor, agency, day and time.

Lucille Ball-Desi Arnaz (CBS-191): Ford (JWT) Tues. 9-10 p.m. once a month.

Perry Como Show (NBC-163): participating sponsors, Sat. 8-9 p.m.

Gunsmoke (CBS-161): Liggett & Myers (D-F-S), Remington Rand (Y & R) alternating, Sat. 10-10:30 p.m.

Maverick (ABC-90): Kaiser Aluminum (Y & R), Sun. 7:30-8:30 p.m.

Person to Person (CBS-170): Amoco Gas (Katz), Time Inc. (Y & R) Fri. 10:30-11 p.m.

Shirley Temple (NBC-163): National Dairy, Hill Bros. & Breck products (Ayer), Sun. 6:30-7:30 p.m.

This Is Your Life (NBC-138): Procter & Gamble (B & B), Wed. 10-10:30 p.m.

Danny Thomas Show (CBS-158): General Foods (B & B). Mon. 9-9:30.

Wyatt Earp (ABC-103): General Mills (D-F-S), Tues. 8:30-9 p.m.

Loretta Young (NBC-163): Procter & Gamble (B & B), Sun. 10-10:30 p.m.

ANA Schedules March Workshops

Advertising workshop sessions will be conducted by the Assn. of National Advertisers in Chicago March 6, with several ANA member company executives as key speakers. The one-day program, scheduled for the Drake Hotel, is keyed along industrial advertising lines, with emphasis on new and effective creative techniques. Among major speakers listed are Roger H. Bolin, advertising director, Westinghouse Electric Corp.; G. A. Bradford, advertising-sales promotion consultant, General Electric Co.; Harold L. Coons, advertising manager, Keystone Steel & Wire Co., and Maurice J. Phillips, advertising manager, International Nickel Co. The program chairman is Gene Wedereit, advertising director, National Cylinder Gas Co.

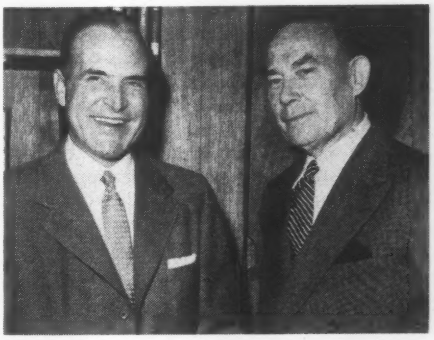
TO WATCH OVER TV

St. Clare of Assisi, 13th Century nun who had visions of a far-off church from her sickbed, was proclaimed last week by Pope Pius XII as patron saint of television. As such, she is protectress of actors, announcers, stage hands, producers, directors, cameramen and others in the tv industry.

Abbott Kimball, Grant Merge Operations in New York City

The reported merger of Abbott Kimball Co.'s New York office with Grant Adv. in that city [ADVERTISERS & AGENCIES, Feb. 17] materialized last week, with the latter gaining some 55 new accounts, plus personnel and facilities, effective March 1.

Abbott Kimball, head of the agency bearing his name, becomes vice president and chairman of Grant's New York plans board. Kimball will be integrated with Grant in that city under the overall direction of Paul L. Bradley, vice president and general manager of Grant in New York. A spokesman for Grant in Chicago explained the merger also involves Kimball's offices in Chicago and Los Angeles and that negotiations were underway for absorption of its San Francisco branch. Two foreign offices—in London and Kleber, France—do not figure in the deal.



PRINCIPALS *in merger of Abbott Kimball Co.'s New York operations with Grant Adv., New York, are Grant Adv. President Will C. Grant (l) and Kimball President Abbott Kimball.*

With the acquisition of Kimball's New York office, Grant's billings will increase about $4 million to well over $90 million for both domestic and international business, the agency reported. Kimball has specialized in fashion and soft goods accounts.

The merger was part of Grant's "accelerated development program" in the United States, according to Lawrence R. McIntosh, executive vice president in charge of its domestic division. Grant maintains a network of 40 branches throughout the world, including key offices in Chicago, New York and Detroit.

Durham Offers New York Services

Robert Durham Assoc., New York, advertising management consultant firm, has announced an expansion of its services to include representation of out-of-town advertising agencies unable to maintain offices in New York. Durham Assoc. plans to provide facilities other than creative planning or marketing. Radio-tv timebuying and network relations for subscribing agencies will be managed by Herschel Williams, formerly a vice president of Ruthrauff & Ryan. Mr. Williams has been director of commercial program development and sales at CBS as well as writer with J. Walter Thompson Co. and Benton & Bowles.

BUSINESS BRIEFLY

WHO'S BUYING WHAT, WHERE

BATTERS UP • Theodore Hamm Brewing Co. (Hamm's beer) has signed for Chicago baseball tv coverage on WGN-TV that city for sixth consecutive year, joining Oklahoma Products Corp. as co-sponsor of all White Sox and Cubs home daytime telecasts. Agencies are Campbell-Mithun Inc. for Hamm's and Maryland Adv. Agency for Oklahoma. WGN-TV also reported all adjacencies sold out. Additionally, WGN radio has completed negotiations with Oak Park (Ill.) Federal Savings for part sponsorship of Cubs home and road broadcasts, with three other sponsors still to be set. Station has acquired radio rights to Cubs games from 1958 through 1963.

ABC TRIO • Three advertisers have renewed 52-week contracts through next season with ABC-TV, business representing approximately $5 million in gross time charges. Seven Up Co., through J. Walter Thompson Co., N. Y., renewed its alternate sponsorship of *Zorro* (Thurs. 8-8:30 p.m.). Mennen Co., through McCann-Erickson, and Miles Labs, through Geoffrey Wade Adv., renewed co-sponsorship of Wednesday night fights (10 p.m.-conclusion).

COMEDY BREAK • Ruberoid Corp. (shingling and sidings), N. Y., has signed to sponsor Paul Winchell and Jerry Mahoney comedy vignettes on NBC Radio's *Monitor* weekend service as part of network's "Star Dust" programming. Ruberoid, through Fuller & Smith & Ross, N. Y., will sponsor 10 five-minute segments on Saturday and Sunday for six weeks, starting April 12.

ON THE 'WAGON' • Edsel Div., Ford Motor Co., through Foote, Cone & Belding, N. Y., has renewed its full-hour alternate-week sponsorship of NBC-TV's *Wagon Train* (Wed. 7:30-8:30 p.m.) through Sept. 24. General Foods Corp. has purchased alternate-week half-hour of program effective July 9. GF agency is Benton & Bowles, N. Y.

REGIONAL NEWS • R. J. Reynolds Tobacco Co. (Winston cigarettes), Winston-Salem, N. C., has bought alternate-week sponsorship of ABC Film Syndication's *26 Men* series for KOMO-TV Seattle, WFAA-TV Dallas and KFBB-TV Great Falls, Mont. ABC Film also signed contracts with Frank M. Taylor Adv., Birmingham, Ala., for Donovan coffee in that city.

SE HABLA ESPANOL • Foreign language radio stations will be part of new introductory campaign being planned in New York, New Jersey and other eastern seaboard states with Puerto Rican settlements for Bohio beer. Bohio, meaning "little hut," is new product of Camden County Beverage Co., Camden, N. J., brewer of Camden beers. Campaign will be placed through Nemarow Adv., Vineland, N. J.

TAKIN' O' THE GREEN • Hoffman Beverage Co., Newark, N. J., will sponsor fourth annual coverage of four-hour St. Patrick's Day parade on WPIX (TV) New York March 17. Grey Adv., N. Y., is agency.

SOMETHING BREWING • Anheuser-Busch (Budweiser beer), has taken 10 p.m.-midnight segment of *Bill Anthony Show* Monday through Saturday on KGO San Francisco. Station reports sale is largest single buy in several years. Budweiser agency: D'Arcy Adv., L. A.

Radio Tops in Reaching Families, Sweeney Tells Hollywood Ad Club

Radio has resigned itself to the fact that it will never be the number one medium in advertising revenue, Kevin Sweeney, president of Radio Advertising Bureau, said Monday at the Hollywood Ad Club luncheon meeting at which he was the year's Encore Speaker (one who is invited back after having addressed the club the previous year), for which he received a scroll and a life membership, presented by HAC President Vic Rowland.

Radio, Mr. Sweeney continued, will settle for leadership in the field of number of different families reached in a day or a week. The average radio station, he reported, reaches with its news programs more than half of all families in its market within a four-week period and the leading station reaches eight out of ten of all families. These figures, he hastily added, are for listening inside the home, disregarding entirely the mounting volume of out-of-home listening.

Radio's trend figures, Mr. Sweeney said, are unchanged in the past year. People are buying more radios than at any time except the years immediately following World War II; they bought 15.5 million sets last year, 2½ times as many as tv sets. People are listening more and "nine out of ten listeners have a favorite personality and seven out of ten admit that if this personality tells them to go out and buy something they'll do just that," he declared.

Fry & Assoc. Forms Consultancy For Manufacturers' Promotion

A marketing service designed to afford "quality control standards" and evaluations for advertising, sales promotion and merchandising programs of manufacturers was announced Tuesday by George Fry & Assoc., management consultant firm.

The service will be staffed by a three-man senior consulting group consisting of Clarence E. Eldridge, former executive vice president of Campbell Soup Co. and marketing vice president of General Foods Corp.; Franklin Bell, for several years chief advertising executive of H. J. Heinz Co., and Stuart Peabody, assistant vice president for advertising and public relations at the Borden Co. They will function in Fry's New York office, according to William J. Biehl, president.

Specifically, the new service plans to audit and evaluate advertising programs and procedures and to analyze operational effectiveness of sales promotional and merchandising plans of consumer products and industrial manufacturers. The Eldridge-Bell-Peabody team will look into advertising planning, copy themes, media strategy, packaging and product publicity.

As explained by Mr. Biehl, there is greater need now for rigid performance control standards to insure maximum re-

ACTIVITY

HOW PEOPLE SPEND THEIR TIME

There were 124,051,000 people in the U. S. over 12 years of age during the week Feb. 2-8. This is how they spent their time:

72.5%	(89,937,000)	spent	1,917.6 million hours	WATCHING TELEVISION
55.6%	(68,972,000)	spent	960.8 million hours	LISTENING TO RADIO
83.1%	(103,086,000)	spent	408.9 million hours	READING NEWSPAPERS
33.3%	(41,309,000)	spent	211.1 million hours	READING MAGAZINES
25.3%	(31,385,000)	spent	377.9 million hours	WATCHING MOVIES ON TV
24.3%	(30,104,000)	spent	116.4 million hours	ATTENDING MOVIES*

These totals, compiled by Sindlinger & Co., Ridley Park, Pa., and published exclusively by BROADCASTING each week, are based on a 48-state, random dispersion sample of 7,000 interviews (1,000 each day). Sindlinger's weekly and quarterly "Activity" report, from which these weekly figures are drawn, furnishes comprehensive breakdowns of these and numerous other categories, and shows the duplicated and unduplicated audiences between each specific medium. Copyright 1958 Sindlinger & Co.

* All figures are average daily tabulations for the week with exception of the "attending movies" category which is a cumulative total for the week. Sindlinger tabulations are available within 2-7 days of the interviewing week.

SINDLINGER'S SET COUNT: As of Feb. 1, Sindlinger data shows: (1) 106,991,000 people over 12 years of age see tv (86% of the people in that age group); (2) 41,436,000 U. S. households with tv; (3) 45,521,000 tv sets in use in U. S.

A ROLLER DERBY between WABC-TV New York and the "Ad Agency Sputniks" [Programs & Promotions, Feb. 3] reportedly was attended by 500 agency people. The party was given to promote WABC-TV's weekly *Roller Derby* (Sun. 2:30-4 p.m.) and the station supplied hot dogs, beer, soda and other light refreshments. The admen's team won and members are pictured with the bottles of scotch they were awarded (l to r): Richard Vorce, J. Walter Thompson; Paul Reardon, Ted Bates; Roger Clapp, Benton & Bowles; Murray Roffis, McCann-Erickson; Ed Parmelee, Benton & Bowles; Joan Rutman, Grey, and Walter Harvey, Dancer-Fitzgerald-Sample.

turn from all advertising-promotion-merchandising appropriations because of vigorous competition and the current profit squeeze. He sees the new service as a "new analytical tool for top management."

The service will be integrated into Fry's regular marketing division facilities and will supplement overall marketing and sales administration surveys. Messrs. Eldridge, Bell and Peabody recently joined George Fry & Assoc.

Allport Elected VP by ANA; Dann, Nagen Named to Posts

Peter W. Allport, secretary and assistant to the president of the Assn. of National Advertisers, was elected a vice president last week. Alvin A. Dann, formerly with the Lynn Farnol Group, New York public relations firm, has been named director of public relations. Naomi Nagen, previously with the public relations department of the New Haven Railroad, has been named assistant to Mr. Dann. Miss Nagen replaces Nancy Crandell who will become director of press relations for Point-of-Purchase Advertising Institute effective March 10.

MR. ALLPORT

WSAAA Asks Congress to Bolster U. S. World-Wide Propaganda

A resolution urging Congress to take immediate steps to put U. S. world-wide propaganda on a par with that of the Soviets was adopted unanimously by the board of the Western States Advertising Agencies Assn. following a proposal to that effect made by Henry Mayers, executive vice president, Cunningham & Walsh, Los Angeles.

Mr. Mayers made his proposal at a dinner meeting of the Western States Advertising Agency Assn. at which he was the second recipient of the WSAAA Advertising Man of the Year award. The first award was presented to Don Belding at the time of his retirement as chairman of the executive committee, Foote, Cone & Belding, and as head of that agency's Los Angeles office. James K. Speer, WSAAA president, made the presentation honoring Mr. Mayers for his contributions to western advertising in more than 20 years as an advertising agency executive.

The WSAAA resolution, noting the inadequacy of the present international public relations program, concludes:

"The Western States Advertising Agencies Assn. urges Congress to launch an immediate inquiry to determine the character and scope of U. S. information activities necessary to offset world-wide Soviet propaganda threats to U. S. security; to pass any legislation necessary to insure that the future character and scope of U. S. counter-propaganda activities will adequately fulfill U. S. defense requirements; and to study the possibilities of a NATO-like union of all free and uncommitted nations of the world for mutual aid and joint strategy in resisting Communist propaganda infiltration."

Hertz to Put $1-Million-Plus Into Network Radio in 1958

Network radio gets about 25% of Hertz Rent-a-Car System's expanded $4-million-plus advertising budget for 1958, on the basis of an announcement prepared for delivery today (Monday) by Joseph J. Stedem, executive vice president.

Hertz bought a $1 million package of 12 weekly *World and Business News* programs with Walter Cronkite on the full CBS Radio lineup starting March 17—its first network venture in broadcast media.

Mr. Cronkite will appear in a dozen five-minute segments each week, with some of the broadcasts devoted exclusively to business news. Hertz announced its record-breaking advertising campaign last month, citing a 63% increase over the $2.6 million spent in 1957 [Advertisers & Agencies, Jan. 27]. It will match the national expenditure "with a local program of a substantial amount," according to Mr. Stedem.

AMA to Seek Voluntary Curbs On Misleading, Objectionable Ads

In line with a resolution by its house of delegates last December, American Medical Assn. has reported plans for meeting with media, agency, drug manufacturers and other representatives to discuss "misleading and objectionable" radio-tv and other advertising. The date is still to be set.

The action stems from the AMA house of delegates resolution calling attention to "possible dangers to public and individual health" by misleading advertising. The AMA board of trustees was requested to "continue vigorous opposition to objectionable advertising, pertaining to health on radio and tv, and to support voluntary activities." The task was given to the AMA public relations department. The meeting will include NAB and other industry "leaders" and is designed to elicit "voluntary guidance" in preference to government action. American Pharmaceutical Assn., which reportedly has set up own radio-tv monitoring program, was not immediately involved in AMA plans.

Abrahams Sees Return to Tv

Retailers and manufacturers are returning to the hard-sell medium of television for the period ahead, Howard Abrahams, director of retail sales, Television Bureau of Advertising, New York, said in a talk to the third annual Advertising Institute, Charlotte, N. C. "I do believe that retail sales promotion people are allowing themselves and their stores' futures to be short-changed if they continue to hold down to the present (4.09%) sales promotion figure. Stores need to add 10% to their sales promotion budgets to improve their 1958 sales volumes."

SARNOFF DEFENDS TV PROGRAMS

- **Answers critics on AWRT panel who deplore state of tv fare**
- **NBC head asks look at whole schedule, not particular programs**

NBC President Robert W. Sarnoff offered a strong defense for television programming last week before the annual workshop of the New York Chapter of American Women in Radio & Television. He called for examination of the overall schedule rather than the too-frequent practice of taking pot-shots at particular shows. He also noted that it is the success of "mass-appeal" programs such as westerns which make possible public service projects like the NBC Opera Co.

The opera unit will premiere a new opera this summer at the Brussels International Exposition. The opera, "Maria Golovin," by Gian-Carlo Menotti, has been commissioned by NBC and will be presented for two weeks at the United States pavilion at the exposition and later will be telecast by the network. Financing of the opera is a joint undertaking by NBC and the office of Howard S. Cullman, U.S. commissioner for the Brussels Exposition. Earlier, another broadcast interest, Westinghouse Broadcasting Co., announced it is underwriting an appearance by Benny Goodman and his orchestra at the exposition [STATIONS, Feb. 17].

Mr. Sarnoff's observation of growing improvement in tv programming generally failed to win support from panel members later during the workshop. For example, David Susskind, Talent Assoc., New York, felt tv "can't sink any lower" and the only direction it can go is "up."

In another panel on television ratings, Bud Sherak, vice president and director of research, Kenyon & Eckhardt, and Jay Eliasberg, CBS-TV director of research, exploded the myth that the tv rating function is only a slide-rule operation (see page 30).

Mr. Sarnoff, during his luncheon talk at the Monday workshop, noted that "most of the unrest over quality appears to originate with a very small but very articulate minority. There is no discernible groundswell of public protest; indeed, the public this year is watching more television than ever before."

The network president said he interprets "most minority criticism of quality to mean two things: first, that there is not enough news, public service and informational programming in our schedules—and what there is we fail to spread properly through the schedule; second, that the substance of our programs is low-grade in terms of writing, acting and production.

"In support of these views, the minority argues that we confine news and public service shows in the 'intellectual ghetto' of Sunday afternoon; that we sacrifice New York, the center of theatrical artistry, for the mass-produced product of Hollywood; that we overload our schedules with westerns and other entertainment stereotypes."

Many in television consider it impolitic to answer this type of criticism, Mr. Sarnoff said, but he is not among them. "We cannot afford to fashion blinders out of the mass popularity of our shows," he continued. "It is in part minority criticism, widely disseminated, that has led to government investigations of network operating practices; and that has encouraged the promoters of pay-tv — a system that every public poll has shown is overwhelmingly opposed by the nation's viewers."

Mr. Sarnoff said that "all elements of the television industry — the networks, the AWRT, the stations, industry organizations —should speak up forthrightly on the question of television quality. They should not hesitate to point out how much there is now—for those not too indolent to search it out—and how much more there can be in the future if the requirements and limitations of television as a mass medium are properly understood.

NBC PRESIDENT SARNOFF

WESTERNS MAKE OPERA POSSIBLE

"The only reasonable criterion for judgement of the quality of the current program schedules is to compare them with the schedules of a year ago or, beyond that, two or three years ago. Is *Wagon Train* better than *Hiram Holliday* or *Masquerade Party?* Is Steve Allen a better variety show than the old *Comedy Hour?* Is *Restless Gun* an improvement over *Sir Lancelot?* Is *Playhouse 90* better or worse than the *Quiz Kids?* Not every new show lends itself to such favorable comparison—we, like the theatre, have flops as well as hits; but analysis of the schedule overall answers the question of whether we are advancing or retrogressing."

Mr. Sarnoff asserted that the fact a show has a western locale "does not make it inferior *per se.*" He counted 18 westerns on the three networks this season, four on NBC-TV, "and they have proven enormously popular." He felt the substance of the western or any program "should be the decisive element in their success or failure—not their form, their locale or their show category."

Mr. Sarnoff noted some shows lend themselves betted to either film or live technique, but magnetic tape, "which has all the quality of live television," will evaporate criticism in this area. He added, "The concern of the minority that we are abandoning New York for Hollywood can be swiftly allayed. NBC's headquarters are here and they will remain here. Our eastern studios are being used to near capacity and their future is far more secure than Ebbets Field or the Polo Grounds. I personally see no relationship between geography and show quality."

The network president told the AWRT group there is sound logic in bunching cultural programs on Sunday afternoon rather than in spreading them through the nighttime schedule so more might see them. "To argue against this is like arguing against morality," Mr. Sarnoff said, "but I will hazard it. I think more people see cultural offerings on Sunday afternoon than would see them nighttime. The average nighttime entertainment show draws 24 million. A cultural offering at nighttime therefore has the opportunity because of increased sets in use to reach a greater audience, but it also must face a different form of competition and this is a decisive factor. *Omnibus* is an example.

"On Sunday afternoon, Dec. 15, *Omnibus* presented Peter Ustinov in Boswell's *The Life of Samuel Johnson.* It received a marvelous critical reception and it attracted an audience of 12 million viewers—of whom perhaps 10 million were unfamiliar with the legendary Johnson. If we had presented it at the peak viewing hours on Sunday night it might have run opposite *Maverick* and Ed Sullivan or Alfred Hitchcock and *GE Theatre,* or even *Lassie* and Jack Benny. Against any combination, Ustinov's classic portrayal would have been fortunate to capture 2 million sets. That was the experience of *Omnibus* last season on Sunday nights [ABC-TV] facing the powerhouse entertainment shows of CBS and NBC. Its audience then was only a fraction of its present audience in the so-called "intellectual ghetto" of Sunday afternoon.

Mr. Sarnoff pointed out that despite the Sunday afternoon concentration, public information programs are found elsewhere in the schedule. Because of increasing public interest in decisive events of our time, NBC will expand programming in this field, Mr. Sarnoff added. Here he elaborated on the direct relationship between mass-appeal programs which pay the bills and public interest projects which usually bring in no revenue or very little in proportion to cost. He related the nine-year history of the NBC Opera Co., the conception of NBC Musical Director Samuel Chotzinoff, among other projects. He said NBC has produced 49 operas on tv at a cost of more than $5 million and the

THE BARBERS' CHOICE

Robert Sarnoff, NBC president, was chosen one of the 10 best groomed men for 1958 by the good grooming committee of Barbers of America, it has been announced by *Barber's Journal* and *Men's Hairstylist* magazines. Mr. Sarnoff was chosen as a representative for the communication industry. CBS President Frank Stanton was named by the committee in 1954.

programs have been seen by audiences of 5-20 million in the U. S., while four on film have been shown in Europe.

Significance of the NBC Opera Co. contribution to international goodwill and the U. S.-Russian cultural propaganda battle was noted by Commissioner Cullman, a surprise guest at the luncheon along with Mr. Menotti.

Later in the workshop the current state of television came under withering crossfire from three speakers. Speaking were Marya Mannes, radio-tv critic, *Reporter* magazine; CBS-TV consultant and playwright Howard Teichmann, and Talent Assoc. Ltd. Executive Vice President David Susskind. In substance they said:

- Miss Mannes—90% of television is "a sales outlet. . . . It's as cynical and straight as that," and only 10% of tv's total output is "worth watching." She disagreed with NBC President Sarnoff, challenging his defense of Sunday "culture" programming by maintaining that "in an art form, you cannot rightly separate entertainment from information." Tv has "gone downhill badly" over the last few years. "There is not a night in the week," Miss Mannes maintained, "when I would sacrifice a play, a book or conversation" to watch a tv show. She admitted later that there are "some exceptions" to this "rule." The current "softness" in tv may "well be tv's salvation," for often "the best of television was done on small budgets and with considerable limitations and restrictions," she said.

Mr. Teichmann—Television's current ills may be summed up in two words, "committees and imitations." A tv script, being a work of art, cannot be "written by a committee of client, client's wife, agency and network. And "Just because *Peter Pan* worked and got a good rating . . . did this mean that every other show had to be a fairy tale? He maintained that "so far television has subsisted on old ideas based on 1940 radio scripts, rejected Broadway plays and Grade B films. Television today, according to Mr. Teichmann, is on a par "with the theatre of 50 years ago with mediocre Victor Herbert musicals . . . with the cops 'n' robber films of the 'thirties and with news-conscious radio of 15 years back." So long as there exists a "deep-seated conflict between the slide-rule boys and the artists," television will never develop an art-form of its very own. Failing this, the vacuum can be filled only by pay-tv or, worse, tv will suffer the same humiliation that Hollywood experiences today. Tv executives don't instill "enough confidence in the writer. . . . They expect too much . . . expect instantaneous success and if this fails, you're out." Why is it, asked Mr. Teichmann, that the advertising fraternity spends thousands of dollars testing new products but does nothing about testing new program ideas? A tv spectacular, he noted, costs three to five times the amount of an average Broadway play, yet Broadway will usually spend three weeks in rehearsal, eight weeks on the road and another week at "special previews" before exposing a play to the theatre crowd.

Mr. Susskind—"Television has had and is experiencing a season of rampant mediocrity. . . . It's been a season of westerns with similar plots, of singers and rotating guests who are bicycled from show to show." Mr. Sarnoff and his CBS and ABC colleagues may boast of larger audiences this year, Mr. Susskind noted, "but couldn't it be that there were more people born than died in 1957?" He backed Miss Mannes' contention that the current economic slump may be tv's salvation. "We are turning the sellers' market into a buyers' market. No longer can the networks cram their programming concepts down the throats of advertisers and agencies. The lines are thinning and we may look for a return to better programming now that the sponsors can pick their programs." He also felt that "inevitably" the "Sunday Ghetto" will "spill over" into weekdays. Mr. Susskind got in some licks at film tv and noted, "I can't think of a memorable tv film show on record, save perhaps Ed Murrow's *See It Now*."

Gracie Allen's Retirement To End Tv's 'Burns & Allen'

The retirement of Gracie Allen from the *Burns and Allen* tv show at the end of the current season will bring to an end one of the oldest and most successful programs in broadcasting. Since the 1931-32 broadcast season, when the team, then headliners in vaudeville, was put into radio by the maker of Robert Burns cigars to give the Guy Lombardo series a needed boost in ratings, *Burns and Allen* has seldom been out of the roster of top-rated programs, first on radio and then on tv.

Miss Allen will continue to work with George Burns until the completion of filming of the current series the end of May, by which time enough films will be completed to provide a new program each week through July. After that, the team's contracts with its sponsors, General Mills and Carnation, call for reruns until Sept. 22. That date will mark the termination of Gracie's tv career.

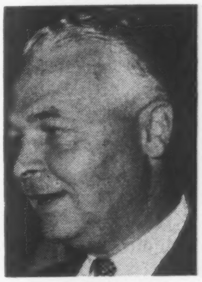
Meanwhile, George Burns is said to be at work on a new tv series with a new format that would permit him to continue without his wife. McCadden Productions, of which Mr. Burns is president, was hopeful last week that this work would progress rapidly enough for presentation to CBS-TV and the present sponsors in about six weeks, when renewal time arrives.

SUGG TO JOIN NBC AS DENNY SUCCESSOR

• McFadden Now Spot Sales V.P.

• Kintner Given Added Duties

Reassignment of duties currently handled by Charles R. Denny, NBC executive vice president for operations, was virtually completed last week, in preparation for Mr. Denny's elevation to RCA vice president for product planning April 1 [NETWORKS, Jan. 17].


MR. SUGG

NBC President Robert W. Sarnoff announced Thursday that P. A. (Buddy) Sugg of the WKY Television System, reported earlier to be leading prospect to head the NBC Owned Stations and Spot Sales Div., would take over that post, effective April 1, and would be proposed for an NBC vice presidency at the March 7 board meeting.

Mr. Sarnoff is announcing today (Monday) that Thomas B. McFadden, now vice president for owned stations and spot sales, will become vice president in charge of NBC Spot Sales, also on April 1.

Spot Sales and owned stations have been in Mr. Denny's jurisidiction, as have the radio network, which in the future will report directly to President Sarnoff; California National Productions and NBC International Operations, which will report to J. M. Clifford, executive vice president for administration; and facilities operations, which will report to Robert E. Kintner, executive vice president for network programs and sales [CLOSED CIRCUIT, Feb. 17].

With the addition of facilities to his responsibilities, Mr. Kintner's title will be changed to executive vice president in charge of the tv network.

Mr. Sugg will report directly to president Sarnoff. Mr. McFadden will report to Mr. Sugg.

Mr. Sugg currently is executive vice president of WKY Television System, a subsidiary of Oklahoma Publishing Co., and general manager of its WKY-AM-TV Oklahoma City, WSFA-TV Montgomery, Ala., and WTVT (TV) Tampa.

He started his radio career at KPO San Francisco in 1929 as a control room engineer. Later he became supervisor of engineers for NBC in San Francisco and after wartime Navy service he joined Oklahoma Publishing as manager of WKY Oklahoma City, later assuming direction of the broadcast properties added by the company.

In the Navy Mr. Sugg was assigned first to the battleship *California* and was aboard when it was sunk at Pearl Harbor. Later he was on the staffs of Admirals Husband Kimmel, W. S. Pye and Chester W. Nimitz; started the Pacific Fleet radar school; was on the staff of chief of naval air technical training in charge of radar, and was comanding officer of the naval air technical training center at Corpus Christi, Tex.

Mr. McFadden joined NBC in 1934 as a page, served in the news department before the war and, after service first in the Navy and then in the Army Air Force, returned to a series of executive posts, among them general manager of WRCA New York; first general manager of WRCA-TV; general manager of KRCA (TV) Hollywood; head of NBC Spot Sales, and vice president in charge of WRCA-AM-TV. He became vice president for owned stations and Spot Sales in September 1956.

New NBC Radio Fee Formula Receives Affiliates' Approval

New, simplified station compensation formula introduced by NBC Radio last fall [NETWORKS, Aug. 26, 1956] was reported to have won endorsement of the NBC Radio Affiliates Committee at a Tuesday meeting in New York.

The committeemen were given analyses of compensation they would receive under the new formula as compared to what they received under the old system in 1957. The group urged its acceptance by all affiliates, with the hope it would be included in affiliation contracts by April 1. At that time a 15% rise in compensation for all five-minute programs becomes effective, under an escalator increase announced some months ago.

George W. Harvey, of WFLA Tampa, Fla., committee chairman, said the new formula "is highly satisfactory and permits a simplified accounting system plus an increase in revenue for higher levels of clearance." He also said the committee "is pleased with the overall progress made by NBC Radio Network in the past 12 months," in terms of ratings and sales as well as increased compensation.

Matthew J. Culligan, vice president in charge of the radio network, told the group that through increased network sales and bonuses offered for greater clearances many affiliates had more than doubled compensation in 1957 as compared to 1956. Among examples, he said one station whose compensation was $857 in November 1956 received $2,521 in November 1957, another's rose from $2,952 to $9,109, and a third's went from $209 to $714.

CPRN Offers Segment Plan

A segmentation plan of program selling, which has been used by CBS Radio on a national network basis, has been adopted by the CBS Radio Pacific Network. CPRN is offering a new evening Monday-Friday, 9-9:15 p.m., program, *The Storyteller,* to regional advertisers in five-minute segments. A single segment per week is priced at $200.

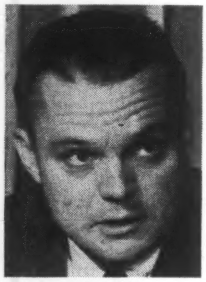
Meyers Named to NBC Post

New alignment at NBC News was announced last week. Joseph O. Meyers, manager, becomes director succeeding William R. McAndrew, who earlier this month was elected vice president in charge of news [AT DEADLINE, Feb. 10]. Rex Goad, senior newsroom supervisor, moves up to manager.

TREYZ ELECTED ABC-TV PRESIDENT

Election of Oliver E. Treyz as president of the ABC-TV division of AB-PT was announced last week by AB-PT President Leonard E. Goldenson.

The announcement, surprising only in its timing, was followed by renewed speculation that an "overall president" in charge of administration of both the television and radio networks (A B N) might be named [CLOSED CIRCUIT, Dec. 16, 1957], but this was discounted by Mr. Goldenson. He said he knew of no such plan.


MR. TREYZ

This would indicate a change of plans since last fall when, it was learned, C. Terence Clyne, senior vice president in charge of world tv-radio for McCann-Erickson, was approached about such an over-all post. James G. Riddell, head of AB-PT's WXYZ-AM-TV Detroit subsidiary, also was reported to have been offered an overall post some months ago. He also had figured in last week's speculation as a possible temporary administrative head of both tv and radio networks.

AB-PT President Goldenson, who also has been acting president of ABC since he ousted Robert E. Kintner 16 months ago and installed Mr. Treyz as vice president in charge of the tv network [LEAD STORY, Oct. 22, 1956], said he would continue to head both ABC and AB-PT. He said he would continue as in the past to devote his time to AB-PT and all of its divisions. In addition to ABC-TV under Mr. Treyz and ABN under President Robert E. Eastman, these include ABC Film Syndication under President George Shupert; Am-Par Records; AB-PT Pictures (film making subsidiary); interests in three electronics companies and approximately 35% interest in the Disneyland Park in California, as well as the substantial AB-PT theatre interests.

Election of Mr. Treyz as ABC-TV president had been speculated for months but generally these reports brought responses indicating the move was not yet imminent. He was elected by the AB-PT executive committee on Monday and the action was announced Tuesday.

Mr. Treyz, first president of TvB, entered broadcasting as an announcer, newsman, salesman and quiz show m.c. for WNBF Binghamton, N. Y., following graduation from Hamilton College, Clinton, N. Y., in 1939. He joined BBDO in program development in 1941, and after wartime service as a statistical control officer in the Army Air Corps he moved to Sullivan Stauffer, Colwell & Bayles as a researcher and later research manager.

He joined ABC in July 1948 as a presentations writer and served successively as director of presentations, director of research and development, and director of ABC Radio (now ABN).

He was president of TvB from November 1954 until he moved to ABC-TV as vice president in charge in October 1956.

TEST FOR MENSHIKOV

Newly-appointed Soviet Ambassador to the U. S., Mikhail Menshikov will face America's unsecret weapon—inquisitive youngsters—on NBC-TV March 16 when he is slated to appear on Theodore Granik's *Youth Wants to Know* at 3 p.m. EST, the network has announced. Audio will be rebroadcast on NBC Radio's *Monitor* that night at 10:30 p.m. Mr. Menshikov speaks near-fluent English.

Desilu, CBS-TV Agreed on Series; Now They're Looking for Sponsor

Is there an advertiser who is looking for a way to spend a $15 million network tv budget for the coming 1958-59 season? If so, CBS-TV and Desilu Productions would like to talk to him about a package they just happen to have lying around waiting.

Desi Arnaz, president of Desilu, has presented to CBS-TV (and reportedly has won the tentative approval of CBS Chairman William S. Paley) a series of 37 filmed programs—31 hour-long shows and six running 90 minutes each—to be produced by Desilu at an overall cost of roughly $7.5 million and broadcast on CBS-TV starting in the fall. (The other $7.5 million would go for time charges.)

The package, generically titled *Desilu Playhouse,* would include a half-dozen original musicals, a like number of comedies co-starring Mr. Arnaz and his wife and leading lady, Lucille Ball, and an assortment of dramatic shows—westerns, adventure stores, family dramas and the like. (The CBS contract for exclusive rights to broadcast performances of Miss Ball and Mr. Arnaz for 10 years makes their appearance in the series dependent on its broadcast on CBS-TV.)

Callaway to NBC O&O Planning

The appointment of William Callaway to the newly-created post of manager of financial planning for NBC-owned stations was announced last week by Thomas S. O'Brien, business manager of NBC Owned Stations and NBC Spot Sales. Mr. Callaway formerly was business manager of WBUF-TV, the NBC-owned station in Buffalo, and earlier had been a cost and budget accountant for WRC-AM-TV, the NBC-owned stations in Washington, D. C.

NETWORK SHORT

MBS reports it has acquired two new affiliates which raise its station total to 465. New affiliates are WHOO Orlando, Fla., and WAKU Latrobe, Pa. WHOO is effective immediately and WAKU March 1.

OF GREAT ACCOUNT
Grace Porterfield

"Timebuying at Benton & Bowles means buying the stations that deliver results. Years of experience with KMTV prove that it produces impressive sales figures for General Foods in the rich Omaha market."

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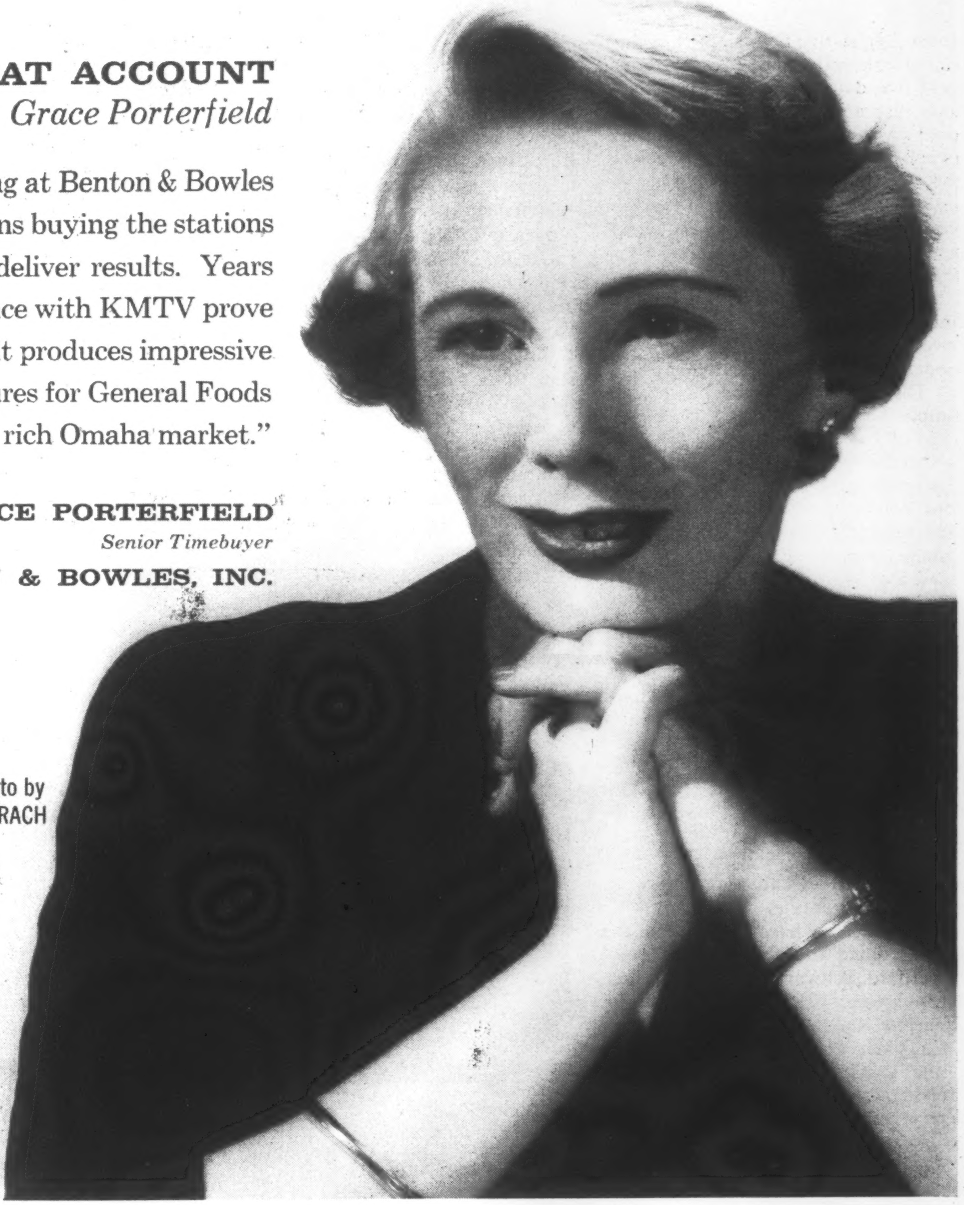

Photo by
BRADFORD BACHRACH

KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS!

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Represented by Edw. Petry & Co., Inc.

PLOT THICKENS IN MIAMI CASE

Hill witnesses reveal National, Katzentine talks to Mack, other moves

The House Legislative Oversight Subcommittee (Harris committee, nee Moulder committee) held five days of hearings last week on the hotly-disputed grant of ch. 10 Miami to National Airlines. And, for the third straight week, Comr. Richard A. Mack is poised this week to denounce charges he "sold" his vote for $2,650.

Subcommittee members expressed "shock and amazement" at the "tremendous pressures" brought on the FCC by two applicants, National and Col. Frank Katzentine. Among the pressures mentioned—some proven, others alleged:

- National Airlines attempted to hire an attorney, Thurmond Whiteside, for the record simply because he was a close personal friend of Comr. Mack.
- Col. Gordon Moore, brother-in-law to Mamie Eisenhower, engineered the National grant from behind-the-scenes.
- "Some powerful Republicans in Washington" made sure the grant went to National because of "too much Kefauver [Sen. Estes (D-Tenn.)]" on the side of Col. Katzentine.
- Constant contact with Comr. Mack by both parties.
- Intervention by Vice President Richard Nixon "with his friend Bob Lee" on behalf of Col. Katzentine.
- Efforts by numerous senators to keep the grant from going to National.
- A 1951 letter to the FCC by Comr. Mack himself urging that Col. Katzentine be awarded a tv station.
- Many other letters and phone calls on behalf of Col. Katzentine.

Also last week, the harmony within the subcommittee since the firing of its chief counsel, Bernard Schwartz, two weeks ago [LEAD STORY, Feb. 17], was punctured by a new quarrel. Rep. John Moss (D-Calif.) accused Chairman Oren Harris (D-Ark.) for pushing the inquiry too fast. Rep. Moss said there is "grave danger" of not making a complete investigation and that he planned to use "every parliamentary device" to make sure of a full and thorough investigation.

In rebuttal, Rep. Harris reminded the Californian that he (Harris) "as recently as 10 days ago" was accused of trying to "whitewash" the investigation. He said he will push the inquiry as hard as he can.

Testifying last week were Dr. Schwartz and Judge Robert Anderson, Paul Scott, Mr. Katzentine, Perrine Palmer, Jerry Carter and Ben F. Fuqua, vice president, the Florida Power & Light Co. (the last two scheduled Friday), all prominent Miamians. Due to testify this week, in addition to Comr. Mack, are Thurmond Whiteside, Miami attorney accused of "buying" Comr. Mack's vote; G. T. Baker, president of National Airlines; Messrs. Katzentine and Palmer (told to be on call again because of a "serious discrepancy" in their testimony); possibly the remaining FCC commissioners, and "any other witnesses who can shed any light on this case," according to Rep. Harris.

The subcommittee chairman has extended an invitation to Col. Moore to tell what he knows under the last category of witnesses. Rep. Harris has repeatedly parried reporters' questions as to whether Col. Moore will be subpoenaed if he does not volunteer.

Nearly to a man, the committee members called for changes in the law relating to possible "influence" on regulatory agencies following last week's hearings. "The gap [in the law] is so wide a wagon could walk through it," Rep. Harris said in stating something definitely will be done to correct the situation. The "pressures" in the Miami case by both sides are "unparalleled in the history of regulatory agencies," another committee member stated.

When asked if the Mack testimony will end the ch. 10 hearings, Rep. Harris positively replied "not at all." He said several leads are yet to be developed and the subcommittee wants to find out why the FCC waited two years after the initial decision (issued March 1955) to make a final grant (February 1957).

The subcommittee still is looking for a chief counsel to replace Dr. Schwartz. Rep. Harris said three men are being considered. In the interim, attorney Stephen Angland is serving as staff director.

An interested spectator at last week's hearings was ex-Sen. Claude Pepper (D-Fla.), who is representing National Airlines.

Dr. Schwartz returned to testify again last Monday and proved to be a very docile witness. The only clashes were precipitated by efforts of his counsel, Herbert Wachtell, to answer questions asked of the witness. Several times Rep. Harris cut Mr. Wachtell off when he attempted to supply answers.

During the day, also, National Airlines released a letter from its president, G. T. Baker, to Rep. Harris denying all "false and defamatory" statements made by Dr. Schwartz and "respectfully demanding" that the subcommittee investigate 22 other matters related to the Miami ch. 10 case.

Most of Monday morning was taken up by a discussion as to whether the fired chief counsel would "tell all he knows." Just prior to the noon recess, Dr. Schwartz asked for subcommittee files on several cases to help refresh his memory. They included documents in the Miami ch. 10 case, Boston ch. 5, KJEO-TV Fresno, Calif. (not mentioned again), and instances of White House influence on the regulatory agencies.

Dr. Schwartz mildly protested the "premature disclosure" of subcommittee leads as being harmful to future investigations. When the hearing reconvened at 2 p.m., Rep. Harris and the subcommittee announced agreement with the witness in many instances and information in these cases was not disclosed. The grant of ch. 5 Boston to the *Herald-Traveler* was one such case "in preliminary stages of investigation" and as a result it was passed over during Dr. Schwartz' testimony.

Rep. Harris did introduce into the record an affidavit by J. Frank Katzentine, losing applicant in the Miami ch. 10 case (see Katzentine Wednesday testimony).

There were "numerous allegations" that Col. Gordon Moore, brother-in-law to Mamie Eisenhower, exerted the "key in-

HAVING *a hard time explaining to the subcommittee his "influence" in the ch. 10 case is J. Frank Katzentine (l), one of the losing applicants for the Miami television facility. Lending legal advice is counsel Paul Porter.*

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ABC's Hugh O'Brian, famed Marshal Wyatt Earp, takes over the town in person during Houston Fat Stock Show Days. Wyatt Earp — another KTRK-TV PLUS personality — is the top rated program in town!

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fluence" in the award of ch. 10 to Miami, Dr. Schwartz testified. Plans were to have investigators interview Col. Moore on this matter, he said, but this has not been done. Subcommittee investigators did discover that Col. Moore has been a partner with two National Airline directors in a Dominican Republic shipyard and that he was a guest in the home of Mr. Baker prior to the grant of ch. 10, Dr. Schwartz stated.

The witness urged the subcommittee to determine why three Republican members of the FCC—George McConnaughey, then chairman, John C. Doerfer and Robert E. Lee—voted for National. He said there were "varying allegations as to how the three votes were procured," either by Col. Moore or the White House direct. There are many threads of evidence which must be tied together by further investigations, he said. Many instances of *ex-parte* contact, including claims the grant was "in the bag" for National, were cited by Dr. Schwartz.

The witness stressed that he was not trying to get the grant for Mr. Katzentine and that "neither side has entirely clean hands." He said there were allegations that National was acting as a front for multiple-station owner George B. Storer and that Mr. Storer attempted to buy out Mr. Katzentine when it appeared the owner of WKAT would be the successful applicant.

Rep. Mack asked if there was a second tv grant in Florida which should be investigated. "There are several cases in Florida that would bear investigation. . . . There are at least three others that I know of," Dr. Schwartz replied without specifying to which grants he was referring. He said the subcommittee had "certain leads" but did not elaborate further. [A subcommittee source later said one of the three was the grant of ch. 7 Miami to the Cox-Knight-Trammell interests.]

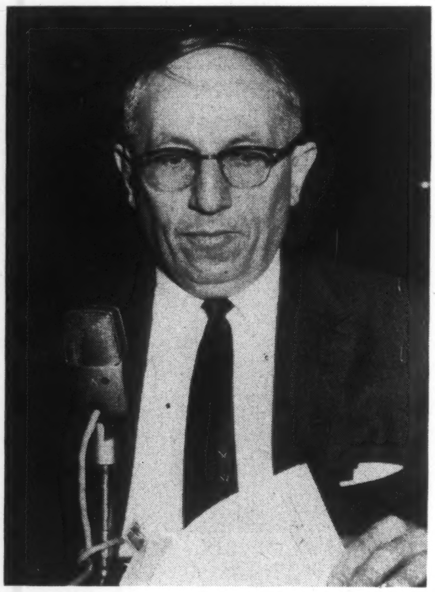
Dr. Schwartz also discussed at length two letters from Presidential Assistant Sherman Adams to Murray Chotiner, attorney for North American Airlines in a case before the CAB, which the witness charged showed attempts at White House influence over that agency.

Turning to actions of the commissioners, Dr. Schwartz said the subcommittee knows of 51 individual instances of misconduct. He did not elaborate with names or specific instances. In answer to charges he had made baseless allegations against the commissioners, Dr. Schwartz said: "There have been no unfounded charges by me. . . . Each and every allegation . . . [is] based on legally competent evidence."

On many industry trips where commissioners accepted "expenses" from the industry, Dr. Schwartz charged they did not even deliver speeches, which gives them a "legal loophole" to accept expenses. He charged one network with refusing access to its files showing monies spent on commissioners and "fraternization." There are "hundreds of documents" showing *ex-parte* relations, he said, and the subcommittee has only a small portion of them.

Of all the regulatory agencies, the FCC is most subject to industry influence, Dr. Schwartz alleged. He insisted he reached this conclusion only after becoming chief counsel of the subcommittee. Asked by Rep. Hale upon what basis he reached this conclusion, Dr. Schwartz replied (1) that commissioner-industry friendships are based solely on the commissioner being a member of the FCC and are formed after he becomes a member, and (2) "to the networks, the decisions of John Doerfer & Co. are a matter of life and death."

Dr. Schwartz said that when he became chief counsel of the subcommittee, he had no idea there was "such a tie-in" between the agencies and the industries they regulate. In some cases, he felt industry treats the agencies as "important clients." In the last analysis, much depends on the caliber of the man serving on the commissions, Dr. Schwartz said, and suggested the committee inquire why the President has a "hard time getting good men in the agencies."



EXAMINER *Herbert Sharfman was "surprised" when the FCC reversed his Miami decision, which he regarded as one of the best he has ever made.*

The propriety of former commissioners returning to practice before the FCC also was questioned by Dr. Schwartz. Many have done so in the past and are doing so at the present time.

After Monday's session, Dr. Schwartz said he now is satisfied the subcommittee will develop the facts concerning any improper "White House influence" on the agencies. He stated the subcommittee could perform a great public service by pushing through Congress a "code of ethics" for members of regulatory agencies. Enacting into law such a code would "make it harder to violate" than is now the case when it is a matter of "morality or conscience," the deposed chief counsel said.

In his letter to Rep. Harris, Mr. Baker demanded an opportunity to testify at an early date "because of Schwartz' distortions, false and defamatory statements, based upon affidavit of A. Frank Katzentine, the disgruntled loser in the Miami ch. 10 case." Among other "demands" of the subcommittee made by Mr. Baker:

That "unbiased investigators" be sent to Miami to "inspect and review any and all files of National Airlines Inc. and Public Service Tv inc. [wholly-owned National subsidiary and licensee of WPST-TV] and its officers and directors."

That he be given the right to cross-examine Mr. Katzentine.

That the subcommittee "conduct a thorough investigation into the relationships and connection between Katzentine . . . Paul A. Porter, former FCC chairman and Katzentine's counsel; Bernard Schwartz [Herbert] Wachtell and [Paul] Berger, deposed counsel of the subcommittee; Drew Pearson and Jack Anderson, columnists; George Arnold, counsel to Schwartz, son-in-law to Pearson and son of Porter's law partner, and the subcommittee investigators, [Baron] Shacklette and [Oliver] Eastland."

That the subcommittee investigate thoroughly "the background and character of the affiant, Katzentine. [Mr. Baker charged Mr. Katzentine with a "liberal" policy toward gambling while he was mayor of Miami Beach, connections with lawbreakers and gangsters and using WKAT to "promote a horse race tout service."]

". . . That the subcommittee investigate thoroughly the pressure, political or otherwise, applied on the Commission by any applicants in the Miami ch. 10 cases, particularly that applied by Katzentine and Paul A. Porter."

That all files and records of Messrs. Katzentine and Porter be inspected. "Since Katzentine presently refers to the investigators of the subcommittee as 'his boys', it is requested that new subcommittee investigators or the FBI conduct this inspection. . ."

That a thorough investigation be conducted of the activities of Sen. George Smathers (D-Fla.) in the ch. 10 case, "since he had a beneficial interest in the application of L. B. Wilson Inc."

That all the "files and records of Sol Taishoff [editor-publisher of BROADCASTING magazine] be inspected by the subcommittee to determine what pressures were used by Taishoff to further his interests in the ch. 10 case, including any correspondence and material relating or referring to the members of Congress or to the members of the Commission. . . . Mr. Taishoff has a direct interest in the ch. 10 proceeding, inasmuch as he was a beneficiary under the will of L. B. Wilson (deceased)."

FCC Examiner Herbert Sharfman, whose March 30, 1955, initial decision favored the WKAT application, said he was "surprised, yes . . . but I don't say I was shocked" when the Commission reversed his decision. He said he felt more certain that he had made the right decision in this case than in several others and there was "no question in my mind" that Col. Katzentine should get the grant.

But Mr. Sharfman also felt another conclusion could be reached by "reasonable and honest men." The initial decision, he claimed, did not say in so many words that National was the least qualified of all four applicants, as claimed by Dr. Schwartz, but this conclusion probably could be drawn from reading the examiner's statement. He denied he was contacted in any way, except through regular channels, by any parties to the case. Nor, he said, did any members of the Commission consult with him on Miami ch. 10.

Mr. Sharfman told the committee his decision favoring Col. Katzentine was based on local residence, civic participation, integration of ownership and management and past broadcast experience.

The next two witnesses, Judge Robert Anderson and Paul Scott, were partners in a law firm (Anderson, Scott, McCarthy & Preston) which represents National. Under prompting, both admitted they wanted Mr. Whiteside as an attorney of record at the FCC because he was a personal friend of Comr. Mack.

JUDGE *Robert Anderson recommended that National engage Thurmond Whiteside; admitted "close personal relationships" entered into the decision.*

EMBARRASSING *situation, as described by Perrine Palmer, resulted because he was so friendly with all parties involved in the Miami ch. 10 case.*

NATIONAL *attorney Paul Scott saw no "impropriety" in hiring for the record an attorney who was a personal friend of Comr. Mack; described the move as defensive.*

Mr. Anderson, since has been named a circuit judge and no longer is associated with Mr. Scott, said his partner suggested another counsel be retained to assist in the National subsidiary's application for ch. 10. Judge Anderson said he asked Mr. Whiteside to accept the job and turned all negotiations over to Mr. Scott.

He was questioned by several committee members on why Mr. Whiteside, one of 3,000 attorneys in Miami, was asked to join the National case. Mr. Anderson, who owns stock in National Airlines, admitted the Mack-Whiteside friendship "was not completely overlooked" and may have been an influence in choosing Mr. Whiteside.

The judge denied he ever contacted Comr. Mack in the case but said he "may" have asked Mr. Whiteside to contact the commissioner. He said he personally had known Comr. Mack for "less than 10 years and more than five years." Rep. Bennett asked about the propriety of hiring a lawyer for "who he knows, not what he knows" and Judge Anderson replied, "It is being done every day."

The term "fixer," applied to Mr. Whiteside by Dr. Schwartz, is "utterably untrue," Judge Anderson testified, and following witnesses agreed.

Asked why Mr. Whiteside was needed since an initial decision already had been rendered in the ch. 10 case, the witness said he couldn't say. The same answer was given to other questions, which led Rep. Harris to accuse the witness of being "rather evasive."

Mr. Scott, a National Airlines director and stockholder, followed Judge Anderson. He said that after Comr. Mack was appointed to the FCC (July 1955), he began hearing rumors that pressure was being applied on the new commissioner. He said Sen. Spessard Holland (D-Fla.) had talked to Comr. Mack on behalf of the Katzentine application and that Sens. Warren Magnuson (D-Wash.), A. S. (Mike) Monroney (D-Okla.) and George Smathers (D-Fla) had protested to the FCC on the possible ownership of a tv station by an airline.

It seemed a "good idea" to have an attorney of record who knew Comr. Mack, Mr. Scott said. Rep. Harris thought this a "rather unusual situation" since an initial decision already had been released. Mr. Scott described the Whiteside maneuver as a strictly "defensive measure" since the other side was exerting "pressures" from all sides.

He said Mr. Whiteside refused to become an attorney of record or to accept any remuneration but agreed to do all he could "as an old friend of Judge Anderson's." Mr. Scott said he assumed Mr. Whiteside contacted Comr. Mack but never at any time did he (Scott) know anything about Comr. Mack pledging his vote to Mr. Whiteside and National.

When asked if Mr. Whiteside might have an "entree' to Comr. Mack that others would not have, Mr. Scott admitted this was true. "Is it improper for me to hire someone to talk to Comr. Mack?" Mr. Scott asked, since others were applying pressure on behalf of the Katzentine application. He said the efforts of senators, with their standing and integrity, were bound to have some influence on the commission.

Both Messrs. Scott and Anderson stressed that Mr. Whiteside never was retained—nor paid—as a National attorney. Mr. Scott said, however, that he thought the attorney could be helpful in telling Comr. Mack the Public Service officials consisted of a "high class crowd." The idea, Mr. Scott testified, was that Mr. Whiteside could help "neutralize" other pressures brought against Comr. Mack. Asked if Mr. Whiteside had been "useful" to the National application, the witness said he was not sure.

Mr. Scott testified that he knew nothing of any financial dealings between Mr. Whiteside and Comr. Mack until he read of Dr. Schwartz' testimony in the newspapers.

Late in the ch. 10 skirmishes, according to Mr. Scott, Mr. Whiteside told him (Scott) that he (Whiteside) was threatened with "blackmail" by Col. Katzentine unless he (Whiteside) refrained from helping National Airlines. "I got the impression that if Mr. Whiteside came out for Public Service Tv, Col. Katzentine would make life miser-

WITS AND WITNESSES

The press and spectators had several light moments during last week's House hearings into the Miami ch. 10 grant, but these three instances brought the loudest guffaws:

When Rep. Harris dismissed Col. Katzentine Thursday, the disgruntled ch. 10 applicant was told to be available again for future testimony. Counsel Paul Porter replied his client would be happy to appear again but asked for "as much advance notice as possible so Mr. Katzentine can make a reservation with Eastern Airlines." (Chairman Harris agreed this was a reasonable request under the circumstances.)

The next witness, Perrine Palmer, was asked if he flew to Washington via National or Eastern Airlines. "I came up on Northeast but am wondering if it's safe to return to Miami on my National reservation," was the answer.

Later during his testimony, Mr. Palmer was asked by Rep. Flynt if it is expensive to live in Miami. "We'll make you a special rate," Mr. Palmer offered. The congressman's ready reply: "I don't think I am in a position to accept."

able for him," Mr. Whiteside told the committee.

Rep. Wolverton chastised the law partners for attempting to hire Mr. Whiteside merely because he happened to be a friend of Comr. Mack. He said the evidence of this method, which this law firm considered proper, was "distressing and surprising." Congress must stop this practice, he emphasized, and ensure that representation before agencies is as "ethical" as that before courts.

Col. Katzentine began 1½ days of testimony before the subcommittee last Wednesday morning, with much of his testimony repetitious because of questions by the subcommittee. Recounting the contents of his affidavit, he said that in the early fall of 1955 (soon after the examiner's initial decision), he received a call from a "trusted friend" (later identified as Alfred Barton, director of the Miami Surf Club) who said WKAT was going to lose ch. 10 and that Col. Moore was engineering the National application.

Mr. Barton got this information, Col. Katzentine said, from Mr. and Mrs. Dean Murphy, who in turn, had talked to friends of G. T. Baker, president of National Airlines. (Mr. and Mrs. Murphy immediately denied Col. Katzentine's statement that they were the source of the information. "Katzentine's statement is not true, and we shall gladly so testify," they wired Rep. Harris.)

The WKAT owner said a friend (unidentified) later called "some powerful Republicans [also unnamed] in Washington" who claimed Mr. Katzentine did not have a chance because he is a Democrat and that the channel was going to National.

On the advice of Sen. Smathers, Mr. Katzentine testified, he asked Mr. Palmer to find out how "Richie Mack stood." Mr. Katzentine stated Mr. Palmer told him that Mr. Whiteside had the Mack vote "pledged" to National. (This claim later was refuted by Mr. Palmer, which led to what Rep. Harris described as a "serious" discrepancy in their testimony.)

The witness said Mr. Whiteside never directly admitted he had Comr. Mack "pledged" but later agreed to rescind the "pledge." Col. Katzentine also described two trips to Washington by himself and Mr. Palmer to see Comr. Mack. He said the commissioner never was asked to vote for WKAT but only to consider the merits of the case and "do what was right." Jerry Carter, chairman of the Florida Railroad and Public Utilities Commission (a position held by Comr. Mack before he was appointed to the FCC), accompanied them on one of the Washington trips and wrote letters on behalf of Col. Katzentine.

According to Mr. Katzentine, Comr. Mack said he was "over a barrel" but that he (Mack) would go to Miami to try and get released from his pledge. Later, the witness stated, Mr. Whiteside said he was going to release Comr. Mack "but I didn't believe him."

The witness was asked often about his Washington trips to see Comr. Mack and repeatedly asserted that he merely wanted the commissioner to vote on the merits and did not inquire if his (Mack's) vote was committed.

After much prodding by the subcommittee, Mr. Katzentine admitted he had talked to Sens. Holland, Smathers, Kefauver and Magnuson about the ch. 10 case. He went to see Sen. Magnuson, chairman of the Senate Commerce Committee, on a private yacht moored at Miami Beach, he said. Asked if the senators helped his cause, Mr. Katzentine replied: "It don't look like they did."

'TOO BAD'—HST

On arriving in Washington last week, former President Harry S. Truman said it is "too bad" the House probe of regulatory agencies had been "knocked in the head" because "the job needs to be done." He said the Republican phrase that there is a "mess in Washington" has "come home to roost" in referring to the current FCC hearings.

President Truman said if "they had left Moulder [Rep. Morgan (D-Mo.), resigned chairman of the investigations] alone he would have done a good job." During the subcommittee fight over its chief counsel, President Truman sent Rep. Moulder a wire of encouragement.

Col. Katzentine was asked if he sought aid from Downey Rice, a former FBI agent. The WKAT owner denied that he did, although two letters were read into the record indicating Mr. Rice took an active part on behalf of Mr. Katzentine. One of the letters was to Sen. Alexander Wiley (R-Wis.) and the second to Daniel P. Sullivan, director of the Greater Miami Crime Commission, an organization which Mr. Katzentine helped to found. The Rice-Sullivan letter dated Oct. 13, 1955, related a conference with Mr. Porter concerning intervention by Vice President Nixon and stated, in part:

"It was generally agreed that the place to 'cry wolf' was as high up in the circle of Eisenhower associates as possible. . . . I agreed that Nixon was the right man but thought we might get the story more satisfactorily through Bob King, Nixon's administrative assistant. . . .

"At the outset, we knew that the problem had to be presented carefully. It had to be strong enough to make Nixon do something and yet we didn't want to bring about a reaction anywhere which would mitigate against Frank [Katzentine] if Baker [National president] was knocked out. . . . Obviously they cannot afford to risk exposure by Democrats of an 'influence' deal. . . . He [King] understood that Frank was not only a Democrat, but even worse, a "Kefauver Democrat. . . ."

"My guess, and it is only a guess, is that Nixon will simply telephone to his friend, Bob Lee [FCC commissioner], and tell him that there was some loaded rumors afloat and that Lee would do well to carefully consider any action being taken by the Commission with an eye to the probablility that, if said action was questionable, prompt, unfavorable publicity would be expected. . . .

"As a loose end, we have the . . . Wiley lead. At the moment I feel so happy and confident about the Nixon arrangement that I would recommend forgetting Wiley. Action by Nixon compared with action by Wiley would be like comparing an atomic cannon with a pop gun."

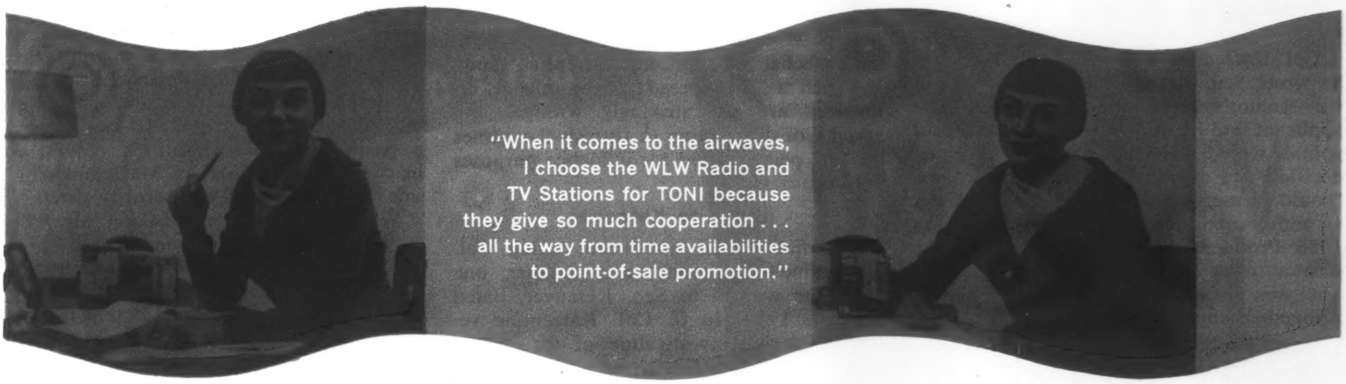
Comr. Lee, who was present at the time the letter was read, laughed out loud when reference was made to his "friendship" with Vice President Nixon. He denied that "his friend" had called relating to the ch. 10 case.

A third Rice letter, this one to Sen. Kefauver on behalf of the Katzentine application, strongly indicated that Col. Moore was "pulling strings" for National. Several other letters written to influential officials on behalf of Katzentine were also entered into the record and Mr. Katzentine denied he requested that any of them be written. He did admit to a hope the various senators could do something about the situation but denied any wrongdoing or exertion of "pressures." He said the senators were contacted because it was "common knowledge" National was going to get the grant and he wanted them to know about the situation.

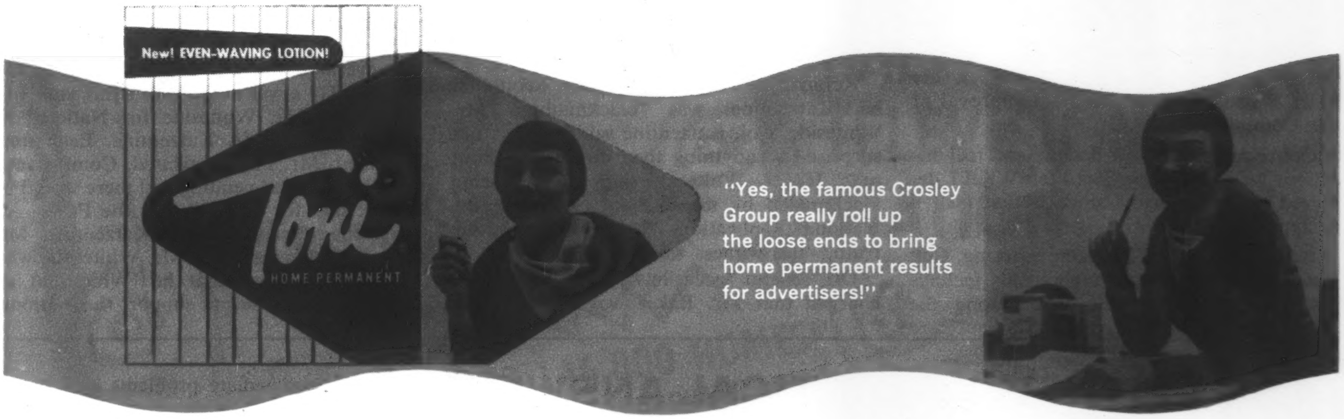
It was brought out that in July 1951 (when Mr. Katzentine had a pre-freeze application on file), Mr. Mack wrote the FCC on behalf of Col. Katzentine. At that time, Mr.

Interview: Armella Selsor

North Advertising Media Supervisor, Armella Selsor, tells why she selects WLW Radio and TV Stations for "even-waving" TONI Home Permanent



"When it comes to the airwaves, I choose the WLW Radio and TV Stations for TONI because they give so much cooperation . . . all the way from time availabilities to point-of-sale promotion."



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Network Affiliations: NBC; ABC; MBS • **Sales Offices:** New York, Cincinnati, Chicago, Cleveland • **Sales Representatives:** NBC Spot Sales: Detroit, Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas . . . . Crosley Broadcasting Corporation, a division of **Avco**

Mack was chairman of the Florida Railroads and Public Utilities Commission. The witness said he did not know what caused Comr. Mack to change his mind after he was appointed to the FCC. Col. Katzentine stated he has known Comr. Mack since the commissioner's college days and, in fact, helped him (Mack) become a member of his (Katzentine's) fraternity, Sigma Nu.

Asked if attempts by government officials to influence FCC decisions were proper, Mr. Katzentine replied if the efforts were for a selfish motive they are improper, but if for a better government, they are proper.

Col. Katzentine was asked about a letter he wrote Sen. Kefauver in June 1955 and the senator's reply one week later. The applicant said he told "Keefe" he was afraid politics would "interfere between the initial decision and a grant" and that the senator "could be useful now." (Col. Katzentine was an active supporter of Sen. Kefauver in the 1956 Presidential election.) He asked the senator to let it be known that he (Katzentine) was not a "rascal and scoundrel" as a competing applicant charged.

In his reply, Sen. Kefauver said he had talked to Comrs. Robert Bartley, Frieda Hennock (who left the FCC before a final vote on ch. 10) and Lee "by letting them bring up the subject in some way. . . . But if there is anything in the way of a more direct approach to anyone I can make . . . let me know because it would break my heart if you didn't get the final approval of the Commission."

Col. Katzentine said he did not feel his actions were "improper" and felt WKAT deserved "some priority" since it first filed a tv application in 1947.

Back on the stand Thursday morning, Col. Katzentine left no doubts about his feelings for Mr. Whiteside, who was among the spectators. "I must say I don't like Mr. Whiteside . . . and he probably will say the same thing about me," he confessed. The witness said he did not seek a reopening of the FCC record on charges the grant was in the bag for National because all the evidence was "hearsay."

When Col. Katzentine testified he did not know what members of the FCC were Republicans and what members were Democrats, Rep. Harris said: "Every once in awhile you say something awful surprising to me . . . and that statement is one."

Rep. Wolverton charged the letters written on behalf of applicant Katzentine showing such a "widespread use of outside influence" are so "strikingly wrong," and asked Col. Katzentine to furnish the names of "all" persons used for influence purposes by him.

Letter to Kefauver

The final letter introduced during Col. Katzentine's testimony was another one from the witness to Sen. Kefauver, dated June 4, 1957. In it, Col. Katzentine requested a full investigation of the ch. 10 case and said he had three witnesses who would testify the Mack vote had been pledged to National Airlines. Asked about this, he said two of the witnesses were Messrs. Palmer and Carter but that he could not remember the third one.

Referring to testimony by Mr. Scott that he (Katzentine) was "blackmailing" Mr. Whiteside, Col. Katzentine said he was "not surprised at anything they do or say about me." If Mr. Whiteside said he was being blackmailed by me to stop supporting the National application, "he's not telling the truth," the witness said.

On several occasions, Col. Katzentine charged that Mr. Baker was overheard to remark, during FCC hearings on ch. 10, that "this is a waste of time" because National had the grant "in the bag."

The next witness, Perrine (Gootsie) Palmer was complimented by most members of the subcommittee for his forthright, truthful answers to questions. He also brought laughter in several instances from the audience and congressmen. Mr. Palmer, secretary-treasurer of a new Miami hotel-office building, was mayor of Miami from 1945-47 and after that served several years on the Miami city commission.

He testified that he had had no business relationships with Mr. Katzentine but was a personal friend of Messrs. Katzentine, Whiteside and Mack. He also proclaimed his only interest in the ch. 10 case came as a result of Col. Katzentine's request for help. His wife and Messrs. Mack and Whiteside's wives, he said, are sorority sisters.

When he was mayor of Miami, Mr. Palmer testified, he recommended Mr. Mack for membership on the Florida Railroad & Public Utilities Commission. (Mr. Mack was an employe of Mr. Palmer at that time.)

Col. Katzentine called him in early 1956, Mr. Palmer stated, and wanted to employ him to assist in the WKAT ch. 10 application. The witness said "his services were not for hire" but offered to help Col. Katzentine "as his friend."

Mr. Palmer said he called Comr. Mack on several occasions regarding the ch. 10 case but (1) never asked him if his vote was pledged to Mr. Whiteside for National or (2) to vote for Mr. Katzentine. Each time he called, Mr. Palmer related, Comr. Mack said the case was pending and there would be no decision for sometime by the FCC.

At the request of Col. Katzentine, Mr. Palmer said he talked to Mr. Whiteside, who told him (Palmer) that he (Whiteside) already had promised to support the National

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DOERFER ASKS PRACTICAL ANSWER TO ROLE OF REGULATORY AGENCIES

Broadcasters must join other industries, the public and Congress in working out a practical answer to the role of administrative agencies in the federal government, FCC Chairman John C. Doerfer said Wednesday in an address to the NAB's Conference of State Association Presidents in Washington.

A standing ovation was given Chairman Doerfer when he was introduced to the luncheon group, representing broadcast associations of 40 states and a score of guests as well as NAB officials. The ovation was repeated at the end of his brief address, his first since he became a controversial figure in the House Legislative Oversight Subcommittee investigation.

NAB President Harold E. Fellows introduced him as "a devoted public servant—one whose record for honor and integrity can be measured in a quarter-century of duty in public office; one whose energetic and selfless sacrifices have done much to build the American system of free broadcasting."

Chairman Doerfer opened his talk with a reference to his role in the investigation. "I hope before the end of the year to convince some others of my essential integrity," he said. After commenting on the lessons to be learned by experience and errors in judgment, he added, "I confess I have made some poor judgments. I don't think I have done anything seriously deprecating."

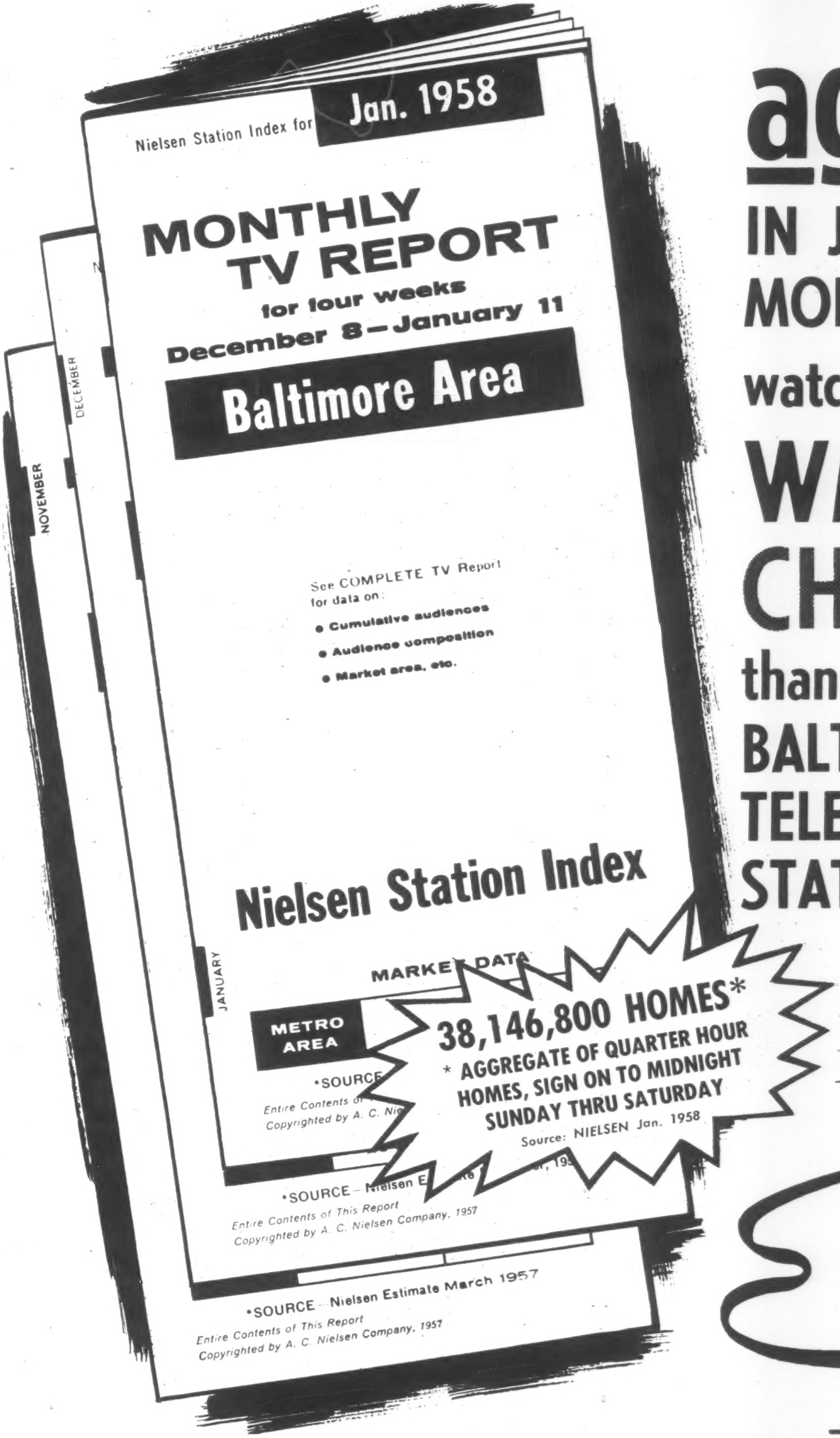
After these brief references to the inquiry that has stirred Washington and the nation, he said he had prepared some observations which he would read carefully.

"Two schools of thought exist regarding the nature of an administrative agency," Chairman Doerfer said. "One regards an administrative agency as a 'headless fourth branch of the government,' which does violence to the basic American concept of the three major branches of government. The other holds the agencies were created because practical men were seeking practical answers to immediate problems in a highly complex society."

The basic question, he said, boils down to the essential character of an agency—judicial, legislative or executive. "Shall the officials who administer these agencies be judges," he asked, "or shall they be practical-minded men trying to find practical solutions to the development of the various regulated industries in our modern economic society?"

Chairman Doerfer recalled that the original Communications Act indicated "the broadcasting industry was to develop within the framework of our free enterprise system." He said there are today "serious suggestions that the guiding finger of governmental regulation point out more specific directions. I recommend that you and your respective organizations or associations assume immediately your share of the responsibilities of reaching those solutions which will redound to the ultimate benefit of the people.

"As a member of the public you will have to determine whether or not quasi-judicial, quasi-legislative or quasi-executive is a legal fiction or whether or not one person can be all three characters at the same time."


Nielsen Station Index for Jan. 1958
MONTHLY TV REPORT
for four weeks
December 8—January 11
Baltimore Area
See COMPLETE TV Report for data on:
• Cumulative audiences
• Audience composition
• Market area, etc.
Nielsen Station Index
MARKET DATA
METRO AREA
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38,146,800 HOMES*

*** AGGREGATE OF QUARTER HOUR HOMES, SIGN ON TO MIDNIGHT SUNDAY THRU SATURDAY**

Source: NIELSEN Jan. 1958

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Represented by **THE KATZ AGENCY, Inc.**, New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles application. At no time, Mr. Palmer repeatedly told the subcommittee, did Mr. Whiteside tell him the Mack vote was pledged for National Airlines.

The subcommittee also dwelt at length with Mr. Palmer on the two Palmer-Katzentine trips to Washington to see Comr. Mack. The commissioner did tell him, Mr. Palmer said, that he was "over a barrel" on the ch. 10 case because of his (Mack's) friendships on both sides. Mr. Palmer reported telling Comr. Mack that perhaps he should not vote in the decision because of this situation.

After several months had elapsed—and several Katzentine-Palmer conferences had been held—Mr. Palmer stated, Mr. Katzentine told him that he had convinced Mr. Whiteside that the FCC should uphold Mr. Sharfman's initial decision. Mr. Palmer then went to Mr. Whiteside's office (at the request of Col. Katzentine) and listened to a telephone conversation between Messrs. Whiteside and Mack. Mr. Whiteside, according to Mr. Palmer, told Comr. Mack that if he (Mack) felt his vote was pledged to him (Whiteside), the commissioner was released from any such pledge. Comr. Mack then replied that his vote had never been pledged to anyone and that he had not made up his mind how he would vote.

Shortly before the March 1957 decision for National Airlines, Mr. Palmer said Mr. Katzentine again asked him to call Comr. Mack to find out when the decision would be released. During this conversation, the commissioner told Mr. Palmer the grant would soon be made but that "things did not look good for Katzentine because there was too much Kefauver."

Less than a month later, Mr. Palmer said he was asked by Sen. Kefauver if Comr. Mack made such a statement and he (Palmer) verified the Mack statement to the senator.

Asked if he made any contact with Mr. Whiteside or officials on National Airlines on behalf of the National application, Mr. Palmer replied: "No I don't talk out of both sides of my mouth." He said that he is in an embarrassing situation because of his close friendship with both parties. "Katzentine wanted to talk about how much he despised Whitey [Whiteside] and Whitey wanted to talk about how much he despised Katzentine," Mr. Palmer related of his experiences. "I am friends of both. It puts me in a peculiar position. I don't like it."

A subcommittee member wanted to know if it was not "odd" that he was requested to accompany Mr. Whiteside while he called Comr. Mack. "Knowing those two [Katzentine and Whiteside], nothing is odd," Mr. Palmer replied.

Mr. Palmer admitted doing public relations work for Mr. Whiteside in 1955 for which he received a $1,250 fee. He said this had nothing to do with the ch. 10 case but declined to tell the subcommittee what service he performed for Mr. Whiteside. "I would prefer Whitey tell you," he said.

WWL-TV Grant Again Questioned On Grounds of Alien Control

Congress was asked last week to look into alleged "religious favoritism" on the part of the FCC. Involved is the grant of ch. 4 New Orleans to Loyola U., a Jesuit institution (WWL-TV). The accusation was made by Protestants & Other Americans United for Separation of Church & State in a letter to Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee (and chairman of the subcommittee investigating the FCC and other regulatory agencies). The group, which made similar complaints to the FCC in 1956 when it was considering the ch. 4 New Orleans case, claimed Loyola is under the control of aliens and that the Communications Act prohibits the grant of a license to an alien or any company or corporation under the control of aliens.

Storer Asks Right to Test Experimental Tv Antenna

Storer Broadcasting Co., licensee of ch. 12 WVUE (TV) Wilmington, Del., last week petitioned the FCC to construct an experimental tv station on ch. 12 in the Wilmington-Philadelphia antenna farm area, 23 miles from WVUE (TV) facilities near Pitman, N. J. The station would broadcast the regular program schedule of WVUE (TV), and would cost $548,500 to build and $130,000 to operate the first year.

A. Earl Cullum Jr., consulting radio engineer, and others would direct operations for a year to obtain field measurements on the effectiveness of a new type of directional antenna. J. Robert Kerns, Storer vice president and manager of WVUE (TV), said Wilmington viewers will get better service when WVUE (TV) programs are broadcast over the experimental station, since many antennas are already pointed to the experimental station's antenna farm area. This area is 27 miles from Wilmington, one mile farther than the WVUE (TV) Pitman site. He said four million people in the Wilmington-Philadelphia area would get better reception.

Examiner Okays Merger Group Seeking St. Louis Ch. 2 Grant

The merger of the two applicants for ch. 2 St. Louis, announced earlier this month [GOVERMENT, Feb. 10], received a preliminary official approval at the FCC last week with an initial decision by Hearing Examiner Herbert Sharfman looking toward the grant of the merged applicant.

By terms of the merger agreement between Louisiana Purchase Co. and Signal Hill Telecasting Corp., licensee of KTVI (TV) St. Louis, Louisiana Purchase will become 10% owner of Signal Hill. Louisiana Purchase principals will pay 10 cents a share individually for an aggregate 135,190 shares of KTVI stock. Signal Hill also intends to reimburse Louisiana Purchase for part of its actual expenses by payment of $41,000.

KTVI had asked the FCC for a modification of its cp to enable it to operate permanently on ch. 2, for which it has held a temporary FCC authorization nearly a year, instead of ch. 36.

CBS-TV, NBC-TV Affiliates Set To Testify at Barrow Hearing

CBS-TV and NBC-TV Affiliates organizations last week filed lists of witnesses who will represent them at FCC hearings on the Barrow Report on network practices, scheduled to begin March 3. They will be:

Special Committee of CBS-TV Affiliates—F. E. Busby, WTVY (TV) Dothan Ala.; Murray Carpenter, WTWO (TV) Bangor, Me.; John Hayes, Washington Post Broadcast Div., Washington, D. C.; H. Moody McElveen Jr., WNOK-TV Columbia, S. C.; Carter M. Parham, WDEF-TV Chattanooga, Tenn.; William B. Quarton, WMT-TV Cedar Rapids, Iowa; F. Van Konynenburg, WCCO-TV Minneapolis, Minn.

NBC-TV Affiliates—Jack Harris, KPRC-TV Houston; Lawrence H. Rogers, WSAZ-TV Huntington, W. Va.; Harold Essex, WSJS-TV Winston-Salem, N. C.; Harold V. Hough WBAP-TV Fort Worth; David M. Baltimore, WBRE-TV Wilkes-Barre, Pa.; Bernard C. Barth, WNDU-TV South Bend, Ind.; Edward C. Lambert, KOMU-TV Columbia, Mo.; T. B. Lamford, WALB-TV Alexandria, La.

Hill Democrats Would Outlaw Gifts to Government Employes

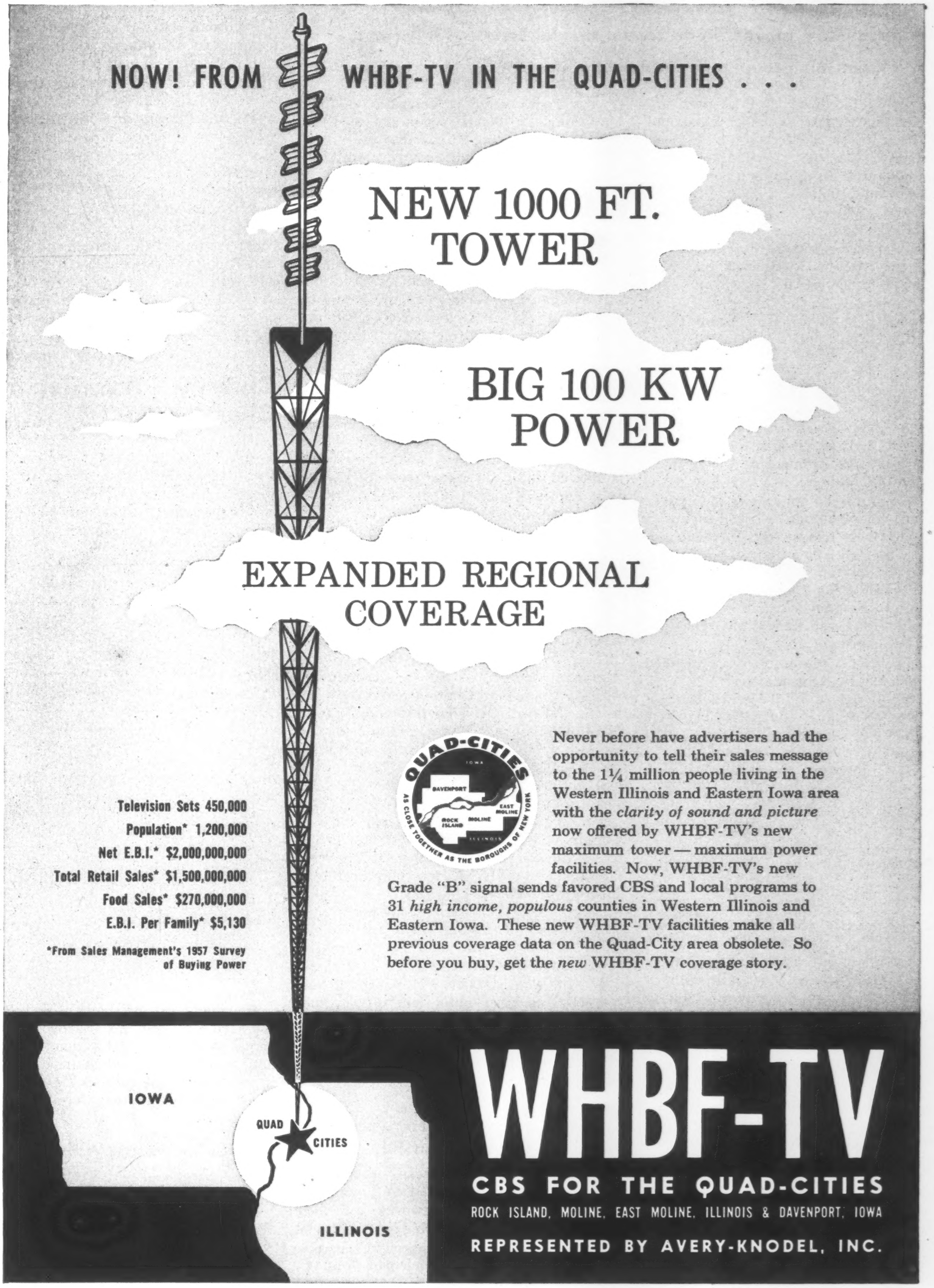
A bill to prohibit government employes from accepting gifts from persons doing business with them was introduced in the Senate last week by Sen. William Proxmire (D-Wis.). A companion bill is scheduled to be introduced in the House, Sen. Proxmire said, by Rep. Morgan Moulder (D-Mo.).

The bill would make persons tendering "any gift, gratuity, payment or transfer of money or other things of value" to a federal agency official with whom they have business subject to a $5,000 fine and a year in jail. The government employe also would be subject to this penalty. The bill also revokes that section of the Communications Act which permits commissioners to accept honorariums.

Sen. Proxmire was joined in his bill (S 3306) by Sens. Strom Thurmond (D-S. C.), William Langer (R-N. D.), Hubert Humphrey (D-Minn.), Lister Hill (D-Ala.), Clinton P. Anderson (D-N. M.), John Sparkman (D-Ala), Wayne Morse (D-Ore.) and Paul H. Douglas (D-Ill.).

Meanwhile Republicans renewed charges that Sen. Sparkman's wife had a "mysterious" arrangement in her 49% ownership of WAVU Albertville, Ala. Rep. Hugh Scott (R-Pa.) said that Mrs. Sparkman received $6,501 as dividends from the station in 1951 and that Sen. Sparkman had said in 1952, when he was Democratic vice presidential candidate, that Mrs. Sparkman's holding was worth $12,000-$13,000. "Such a return," Mr. Scott said, "would be granted only for unusually valuable services." The same subject was brought up by Rep. Melvin R. Laird (R-Wis.) two weeks ago.

Sen. Sparkman said there was nothing mysterious about his wife's interest in WAVU. He said the husband of Mrs. Sparkman's niece had applied for and was granted the WAVU facilities without opposition. He later sold 49% to Mrs. Sparkman. Sen. Sparkman said he had had no connection with the FCC award and did not urge approval.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DAVENPORT
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EXPANDED REGIONAL COVERAGE

Television Sets	**450,000**
Population*	**1,200,000**
Net E.B.I.*	**$2,000,000,000**
Total Retail Sales*	**$1,500,000,000**
Food Sales*	**$270,000,000**
E.B.I. Per Family*	**$5,130**

***From Sales Management's 1957 Survey of Buying Power**

Never before have advertisers had the opportunity to tell their sales message to the 1¼ million people living in the Western Illinois and Eastern Iowa area with the *clarity of sound and picture* now offered by WHBF-TV's new maximum tower — maximum power facilities. Now, WHBF-TV's new Grade "B" signal sends favored CBS and local programs to 31 *high income, populous* counties in Western Illinois and Eastern Iowa. These new WHBF-TV facilities make all previous coverage data on the Quad-City area obsolete. So before you buy, get the *new* WHBF-TV coverage story.

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THURMOND ANTI-TOLL BID BACKED

- **Resolution moves from committee to Senate for action**
- **Magnuson group plans March hearings; FCC stays quiet**

The Senate Interstate & Foreign Commerce Committee last week approved and started back to the Senate a resolution asking the FCC not to authorize on-the-air subscription television without a specific go-ahead from Congress.

Chairman Warren D. Magnuson (D-Wash.) further announced that the Commerce Committee will hold hearings, probably in late March, on pending bills that would legislate against toll tv.

The resolution (S Res 251) was introduced late last month by Sen. Strom Thurmond (D-S. C.) and six other senators [GOVERNMENT, Feb. 3]. Co-sponsors of the resolution were Sens. Marshall Butler (R-Md.), Frank J. Lausche (D-Ohio), Frederick G. Payne (R-Me.), Charles E. Potter (R- Mich.), George A. Smathers (D-Fla.) and Frank Carlson (R-Kan.). All except Sen. Carlson are members of the 15-man Commerce Committee.

Sen. Magnuson did not specify the margin by which the resolution passed, saying it was adopted by a "hands vote." It's believed, however, that the measure was approved by a rather substantial majority.

It's also understood that the committee rejected an amendment to the resolution that would have sanctioned toll television in uhf frequencies.

The Thurmond resolution was amended prior to committee consideration last week so as to apply only to on-the-air methods of pay tv and to exclude applicability to wire and community antenna toll systems. With further minor revisions incorporated at Wednesday's meeting, the resolution now reads:

> RESOLVED, That it is the sense of the Senate that the Federal Communications Commission should not, without specific authorization by law, authorize or permit any television licensee, or agent thereof, to impose a toll, fee subscription or other charge on the general public or any portion thereof, for the privilege of viewing television programs, received over television receivers located in the home, with the exception of both community antenna systems and those programs transmitted by cable or wire or both.

The resolution, in returning to the Senate, must go through the Democratic Policy Committee under Sen. Lyndon B. Johnson (D-Tex.) for determination of what place it should take in that chamber's order of business.

The Commerce Committee hearings on pay tv will be concerned with measures to prohibit charging of fees for tv in private homes as introduced by Sens. Thurmond (S 2268), William Langer (R-N. D.) (S 2924) and Edward J. Thye (R-Minn.) (S 3201).

In a brief submitted to the Commerce Committee's executive session, Sen. Thurmond declared the pay tv issue involves broad policy that should be settled by Congress and not "left to the whim of a regulatory agency."

In a point-by-point rebuttal of the arguments generally advanced for toll tv, the South Carolinian maintained the proposed service might better be described as "narrowcasting" in that it would be available only to those willing to pay the fee.

Instead of fostering competition, Sen. Thurmond said, pay tv would force free tv stations to convert to toll systems for economic reasons. As for the suggestion that uhf be utilized for fee tv, he pointed out (1) that the uhf-vhf situation has not been resolved yet by the FCC; (2) that all service might possibly be reallocated to uhf, and (3) that many areas are now served by uhf exclusively. Also, he added, even uhf toll tv could outbid free tv for programs.

Sen. Thurmond said that if toll tv were permitted a trial there would be a substantial investment by entrepreneurs and the public. Should the tests prove a failure, he said, Congress would be "loath" to wipe out this investment. He denied that better programming without commercials would be offered and cited recent free tv showings as examples of current high-calibre fare.

Sen. Thurmond charged that pay tv authorization is tantamount to pre-empting the field of telecasting and would be a "flagrant breach of trust to the people."

Sen. Thurmond later said that he would press for a Senate vote on the resolution, counting on its adoption to head off the subscription television trials if his bill is stalled.

There is still no action by the FCC on a resolution from the House Interstate & Foreign Commerce Committee asking a delay on toll tv trials. That resolution, passed by the House group Feb. 6 and immediately sent to the Commission, urged no toll tv authorizations until Congress takes a further look into the matter [GOVERNMENT, Feb. 17; LEAD STORY, Feb. 10].

For the second straight week, the full Commission was not present at the regular weekly meeting and again no action was taken on the toll tv matter. Three commissioners were absent Thursday.

March 1 is the date set last fall by the FCC to start processing toll tv test applications. However, just one application has been tendered [GOVERNMENT, Dec. 30, 1957] and that is believed to be incomplete.

Latest bill on Capitol Hill to ban subscription television was introduced last week by Rep. F. Jay Nimitz (R-Ind.). The measure (HR 10791) would amend the Communications Act to prohibt the FCC from authorizing toll tv.

Landis Charges Tv Networks, Affiliates Used 'Lie' on Pay Tv

James M. Landis, special counsel for Skiatron Electronics & Television Corp., last week charged the tv networks and their affiliates have followed a "big lie" technique about subscription tv.

In a letter to FCC Chairman John C. Doerfer, Mr. Landis said the networks and their affiliates had presented one-sided programs about pay tv and engendered a letter writing avalanche by "grass roots" constituents to congressmen which had much to do with the House and Senate Commerce Committees' resolutions asking the Commission to hold up on pay tv.

Mr. Landis cited a number of programs which, he alleged, were broadcast by networks and stations in a biased manner. His ire was particularly directed at CBS. He also said he intended to bring this "misrepresentation" and "villification" to the attention of the Dept. of Justice.

Both CBS and NBC responded later in the week, denying Mr. Landis' allegations. Both listed programs which they said gave equal opportunity to both sides of the question.

Zenith President Eugene F. McDonald Jr. said last week he was not surprised by the large amount of mail to congressmen opposing pay tv. He charged it was a high pressure campaign of "deliberate misrepresentation."

Cigarette Ads Report Charges FTC Laxity

The Federal Trade Commission "has failed in its statutory duty" to prevent deceptive filter-cigarette advertising, according to the House Committee on Government Operations, headed by Rep. William L. Dawson (D-Ill.), in a report last week.

Describing FTC's activities in this field as "weak and tardy," the committee contended cigarette manufacturers, spending an estimated $100 million yearly on advertising, "have deceived the American public."

The committee added: "Without specifically claiming that the filter tip removes the agents alleged to contribute to heart disease or lung cancer, the advertising has emphasized such claims as 'clean smoking,' 'snowy white,' 'pure,' 'miracle tip,' '20,000 filter traps,' 'gives you more of what you changed to a filter for' when actually most filter cigarettes produce as much or more nicotine and tar as cigarettes without filters."

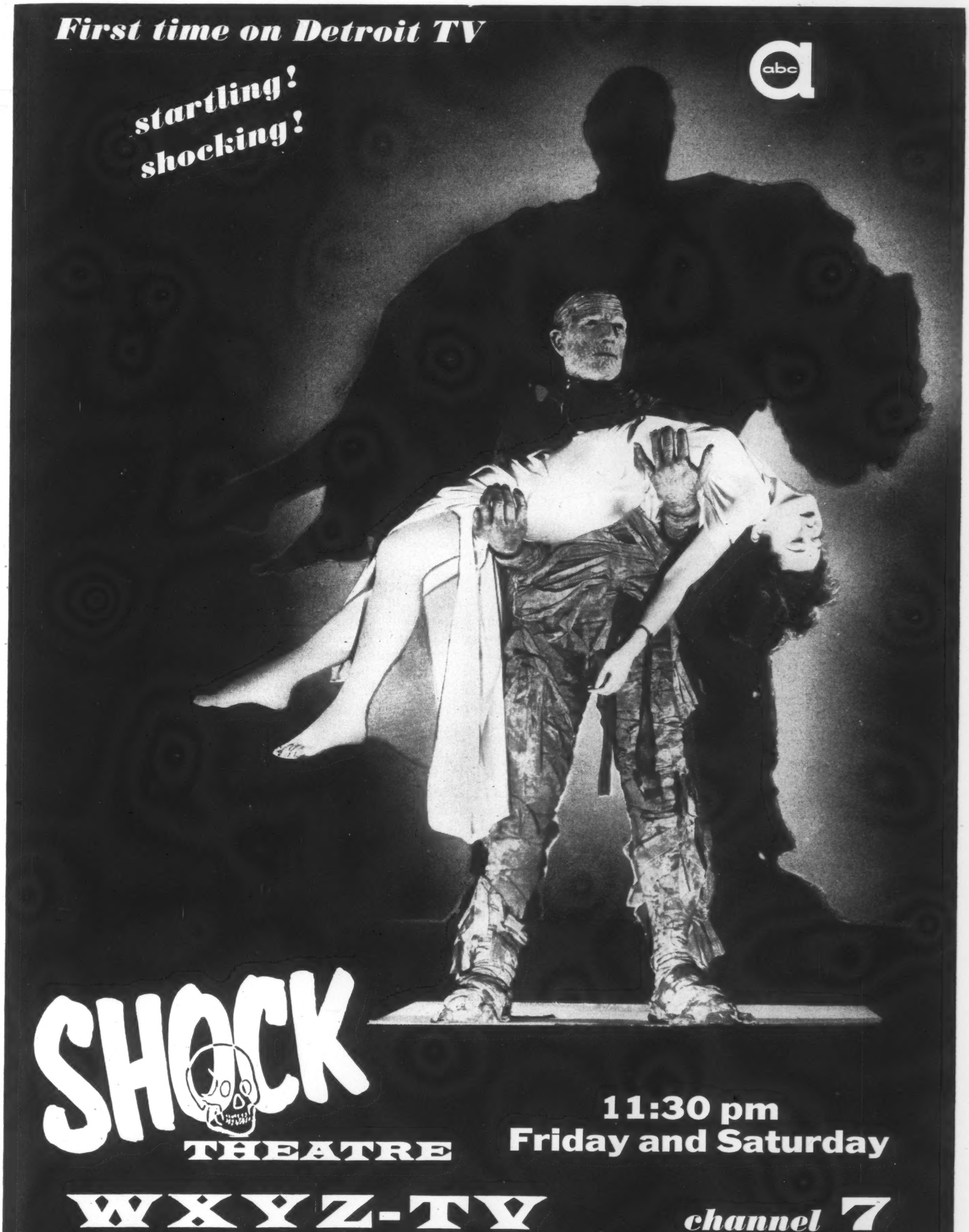
Deceptive advertising is effective, it said, with filter sales rising from 1.4% of total cigarette sales in 1952 to 40% in 1957. "The American public has paid premium prices of 2 to 6 cents per pack for filter cigarettes for 'protection' they did not receive," the committee concluded.

FTC issued cigarette advertising guides to its staff in 1955. It recently has moved to get the tobacco industry's aid in developing uniform standards to back up claims.

Bowman Gray, president of R. J. Reynolds Tobacco Co., said he attached "no significance to the measurable quantity of solids and nicotines reported to have been found in the smoke of cigarettes." He said figures used by the committee were not the latest available.

FCC Comr. Ford's Wife Dies

Mrs. Virginia Lee Carter Ford, 50, wife of FCC Comr. Frederick W. Ford, died last week of cancer. She had been in a Washington hospital for several weeks. Services were held Friday at Christ Church, Alexandria, Va., and burial was in Arlington Cemetery. She is survived by her husband, a daughter, Mary Carter, 12, and a sister.



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U-I Does Flip-Flop; To Produce Tv Films

Universal-International Studios has reversed a previous position and opened its door to tv film production.

Less than two months ago U-I's executives limited the studio's tv scope to production of commercials [FILM, Jan. 13]. The new decision, still not detailed but becoming known last week, places U-I with nearly every other Hollywood major which already has entered tv in depth.

Despite the absence of a formal announcement, this much has been learned about the operation:

- U-I has a tie-up with NBC-TV. The studio and the network have agreed U-I will produce a tv version of *Saddle Tramp*, a U-I theatrical release issued eight years ago. The two companies expect "subsequent efforts" to entail the use of U-I's lot and studio facilities for certain NBC-TV shows and similarly for certain California National Productions series (CNP is NBC's film syndication subsidiary). An NBC official cautioned that the project arrangement does not mean U-I eventually will become a sole producer for the network and its syndication facility, as had been hinted in certain reports.
- A move is underway for U-I to produce a number of filmed properties for CBS-TV's *Playhouse 90*. Whether U-I would follow the pattern of Columbia Pictures' Screen Gems subsidiary by eventually syndicating the entries as does SG were unknown. (Though CBS-TV on Thursday denied contracting with U-I, it is known that the studio is lending CBS the facilities to produce at least one *90* film.)
- Universal Pictures Corp., U-I's parent firm, with a backlog of 32 completed motion pictures, has called a temporary halt on theatrical filmmaking and will open its 16 sound stages to such independent producers as Hecht-Hill-Lancaster which is mapping tv film series of their own. H-H-L indicates it is ready to go with four tv properties, all based on H-H-L theatrical film properties of recent vintage. The series would be syndicated probably through United Artists Tv, subsidiary of United Artists Corp., which at present handles the H-H-L theatrical product.
- There is a possibility U-I may enter tv syndication despite its pact of last summer with Screen Gems whereby SG took over syndication of a $50 million pre-1948 theatrical library.

AAP Sells Films to 11

Associated Artists Productions has announced sales of its "Vanguard" package of Warner Bros. features to KMGM-TV Minneapolis, WHO-TV Des Moines, Iowa, KROD-TV El Paso, Tex., and KCRG-TV Cedar Rapids, Iowa; *Popeye* to KFSA-TV Fort Smith, Ark.; KXJB-TV Valley City, N. D.; WCTV-TV Tallahassee, Fla. and WPTV (TV) West Palm Beach, Fla.; Warner cartoons to WAFB-TV Baton Rouge, La.; both groups of cartoons to KGLO-TV Mason City, Iowa and a single feature "The Life of Emile Zola" to KTLA (TV) Los Angeles.

WRITIN' & FIGHTIN'

A new character, the western editor, is about to join the sheriff and the marshal in attempting to establish law and justice in the Old West via television. The series, to demonstrate the power of the pen as well as the gun in quelling evil, western style, will be *Man Without A Gun*, now being produced at TCF for fall debut on the NTA Film Network. But Goodson-Todman's *Gun and Quill* and Revue's *Cimarron City* won't be far behind.

UPA to Expand in Production Of Regional Tv Commercials

UPA Pictures is planning immediate expansion in the field of regional tv commercials, Stephen Bosustow, president, told stockholders at the company's annual meeting at its headquarters in Burbank, Calif.

Contracts already have been signed, he reported, for a series of tv spots for Stag beer, built around the UPA character, "Mr. Magoo," to be telecast in the 10 states in which the beer is sold. Negotiations are now under way, Mr. Bosustow said, for the use by regional advertisers in this country of a new character, "Aurora," developed by the UPA London office.

Pete Lytle, of Dempsey-Tegeler & Co., Los Angeles investment firm, and Bill Roberts, UPA stockholder and writer, were elected to the board of directors, succeeding Howard Meighan, CBS-TV Western Div. vice president, and Alfred J. Scalpone, CBS-TV vice president in charge of network programs, Hollywood, who resigned following the cancellation of the CBS-TV telecasts of UPA's Gerald McBoingboing cartoons and UPA's repurchase of stock acquired by CBS.

TPA Six-Week Foreign Sales Of Tv Films Top $330,000

For the first six weeks of this year, Television Programs of America's foreign sales mounted to more than $330,000, Manny Reiner, vice president for foreign operations, announced last week.

The sales and programs reported by Mr. Reiner follow: *Susie* in Philippines for Metro Drug Corp. through Philippine Adv. Counsellors and in Hong Kong to Associated Rediffusion; *Fury* in Mexico for XETV (TV) Tijuana, in Switzerland on Swiss Tv; *Stage 7* in Australia on Australian Broadcasting Commission; *Count of Monte Cristo* in Mexico on XETV (TV) Tijuana and in Hong Kong to Associated Rediffusion.

Mystery Is My Business in Philippines for LaSuerte cigars and cigarettes through Great Wall Adv., in Hong Kong on Associated Rediffusion and in Venezuela for

One
too many
villains!

Poor fellow. Poor fellow, *indeed!* He's only embarrassed . . . *the show's climax may have been ruined!* But, stop a moment. The scene can be saved. All it takes is a snip . . . *if it's on film.*

This is only one of the ways film helps. Because you see the show before you show it, *you're always in control* of what's said, what's done! In control, too, of time and station throughout the country.

Use black-and-white—or color . . . there's an Eastman Film for every purpose.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave., New York 17, N. Y.

Midwest Division
130 East Randolph Drive, Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.,
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Films,
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

**Be sure to shoot
in COLOR . . .
You'll be glad you did.**

Venzolana tobacco through Publicidad ARS, C.A.; *Adventures of Tugboat Annie* on Australian Broadcasting Commission and in Hong Kong on Associated Rediffusion; *Lone Ranger* on Australian Broadcasting Commission and XETV (TV) Tijuana, Mexico; *New Adventures of Charlie Chan* for Santo Tomas Vino in Mexico City through McCann-Erickson; *Ramar of the Jungle* on CMBF-TV Havana, Cuba and Associated Rediffusion, Hong Kong.

Lassie on ABC in Australia; in Argentina for Kacemaster-Bendix through S.R.L. Publicidad, in Philippines for Canada Dry through Grant Adv. and Coco Rico candy through Philprom Inc., in Hong Kong on Associated Rediffusion, in Switzerland on Swiss Tv and for Kellogg Co. through J. Walter Thompson Co. in Cuba, Puerto Rico, Mexico, Venezuela, Colombia, El Salvador and Guatemala.

ON CAMERA

CBS-TV reports pilot of its new hour-long detective anthology series, *Pursuit,* will be filmed in Hollywood Feb. 23 from live performance of "A Lady Died at Midnight," starring **Earl Holliman. Charles Russell** will produce and **John Frankenheimer** will direct series.

Walt Framer Productions, N. Y., reports it is producing new half-hour live series, *Futures Unlimited,* featuring young men and women who are desirous of obtaining college education or embarking upon specific project.

FILM SALES

MGM-TV has reported that more than $1 million in sales of MGM features were recorded in first week of February. Stations now airing MGM features total 95. Eight new markets announced last week: full library leases to KTUL-TV Tulsa, KWTV (TV) Oklahoma City, KATV (TV) Little Rock, Ark., and XEM-TV Mexicali, Mexico, and portions of library to WKJG-TV Fort Wayne; KTVA (TV) Anchorage, KTVF (TV) Fairbanks and KINY-TV Juneau, all Alaska.

California National Productions sales reported: Union Pacific Railroad regional purchase of *Union Pacific* tv film series for Denver, Salt Lake City and Boise; renewals for *Silent Service* (second series of submarine film now in production) included two brewers, Joseph Schlitz Co. (Schlitz beer), Milwaukee, on WNBQ-TV Chicago, and Century Importers Inc., (O'Keefe's beer and ale), Buffalo, N. Y., and buys of *Medic* by WABD (TV) New York and WTTG (TV) Washington, D. C., and KTLA (TV) Los Angeles.

Fremantle Overseas Radio & Television Inc., Mexico City office, reports sale of four film series and two feature film packages to XEW-TV Mexico City. Series included *Gunsmoke, I Love Lucy, Time in for Sports,* plus series of half-hour Spanish-dubbed *Hopalong Cassidy* films. Features packages, both with Spanish subtitles, are 21 Johnny Mack Brown films and 20 Commonwealth features.

Freedoms Foundation Honors Broadcasters

More than a score of broadcast stations were honored in the 1957 Freedoms Foundation at Valley Forge awards for merit in helping to build "an understanding of the American Way of Life."

WNHC-TV New Haven, Conn., received a George Washington Honor Medal Award for a tv series, *This Is Our Faith.* The radio-tv training department, U. of Texas, was awarded $100 and an honor medal for a student-produced tv patriotic show, *We Proudly Hail.*

In the advertising category, Storer Broadcasting Co. received an honor medal for its series based on national monuments. KEYT (TV) Santa Barbara, Calif., and Santa Maria Valley Railroad Co. received honor medals for cooperative sponsorship of a high school essay contest.

The top radio program series award, an encased honor medal, went to Youngstown Sheet & Tube Co. for institutional messages pointing up the workings of the American system, broadcast on a daily series.

Honor medals for radio program series went to Beaver Presbytery and WBVP Beaver Falls, Pa.; Lipman, Clayre & Michel, San Francisco, for *Point of Law* series on a number of stations; KMVI Wailuku, Maui, Hawaii; KYW Cleveland; WFIL Philadelphia; WRCV Philadelphia; Standard Oil Co. of California.

WOWO Fort Wayne, Ind., received the top award, an encased honor medal, for its *Liberty Unlimited* single radio program.

Other awards for single radio broadcasts were given Allen-Bradley Co., Milwaukee, for series on WLS Chicago, WISN Milwaukee and WOSH Oshkosh, Wis.; Allis-Chalmers Mfg. Co., Milwaukee, for NBC Thomas Alva Edison program; Calvary Presbyterian Church, Cleveland, for *Religion That Works* program on WGAR; Ray Starr, Spartanburg, S. C.; Sun Oil Co., Philadelphia, for NBC *Three-Star Extra* Independence Day program; Troop Information Division, Dept. of the Army, for *The Army Hour* program; WCAU Philadelphia, *As I See It* broadcast by Charles Shaw; WCKB Dunn, N. C., radio editorial by John G. Thomas; WLOA Braddock, Pa., program featuring Blanche Anderson; WSEL Chicago.

Top tv series award was given WBC-TV Boston for *Let Freedom Ring,* year-long, round-the-clock program demonstrating that freedom is an invaluable heritage. Other tv series medals were awarded KTRK-TV Houston, for *Heritage of Freedom,* and WRCV-TV Philadelphia, for *Invest in America* series.

The single-broadcast top tv award was given E. I. du Pont de Nemours & Co. for "The Last Signer" eposide of *Cavalcade of America* series on ABC-TV network.

Other awards were given American Broadcasting Co. for *Dean Pike Show;* American Telephone & Telegraph Co., for ABC-TV *Rabbi on Wheels;* General Motors Corp., for program on the American Indian on NBC-TV *Wide Wide World* series; The Greater New York Fund; Liggett & Myers Tobacco Co., for *Dragnet* episode on NBC-TV; Lutheran Church, Missouri Synod, for episode of *This Is the Life* on large group of stations; NBC-TV for program on *American Government-Pursuit of Happiness;* Public Information Division, Dept. of the Army, for *Operation Mercy;* Richfield Oil Corp., for *Pasadena Municipal Court* on KGO-TV San Francisco; WRCA-TV New York, for *Report on Civil Rights;* WTVJ (TV) Miami, for *A Day in Question.*

L. A. Art Directors Name Six

For his tv animated film commercial for Anheuser-Busch, Jerome Gould of Gould & Assoc. received the medal award of the Art Directors Club of Los Angeles, presented Feb. 7 at the club's annual awards dinner at the Hotel Statler in Los Angeles. Five other art directors and artists also were honored with medals for what was judged the best advertising and editorial art of 1957, chosen from more than 3,600 entries from 11 western states and Hawaii in 23 categories.

Mr. Gould also was awarded a certificate of distinctive merit for his Anheuser-Busch commercial, created for D'Arcy Adv. Co., Los Angeles, agency in charge of the account. Certificates of distinctive merit also went to artist Jane Sai and art director Robert Tyler Lee for tv commercials done for CBS Television, Los Angeles.

In the booklet-direct mail-house organ category, art director Robert Guidi and artist John Alton received distinctive merit certificates for their work for CBS Television. Mr. Guidi, as both art director and artist, and artist George Kershaw were similarly honored for magazine advertising art created for KMPC Los Angeles.

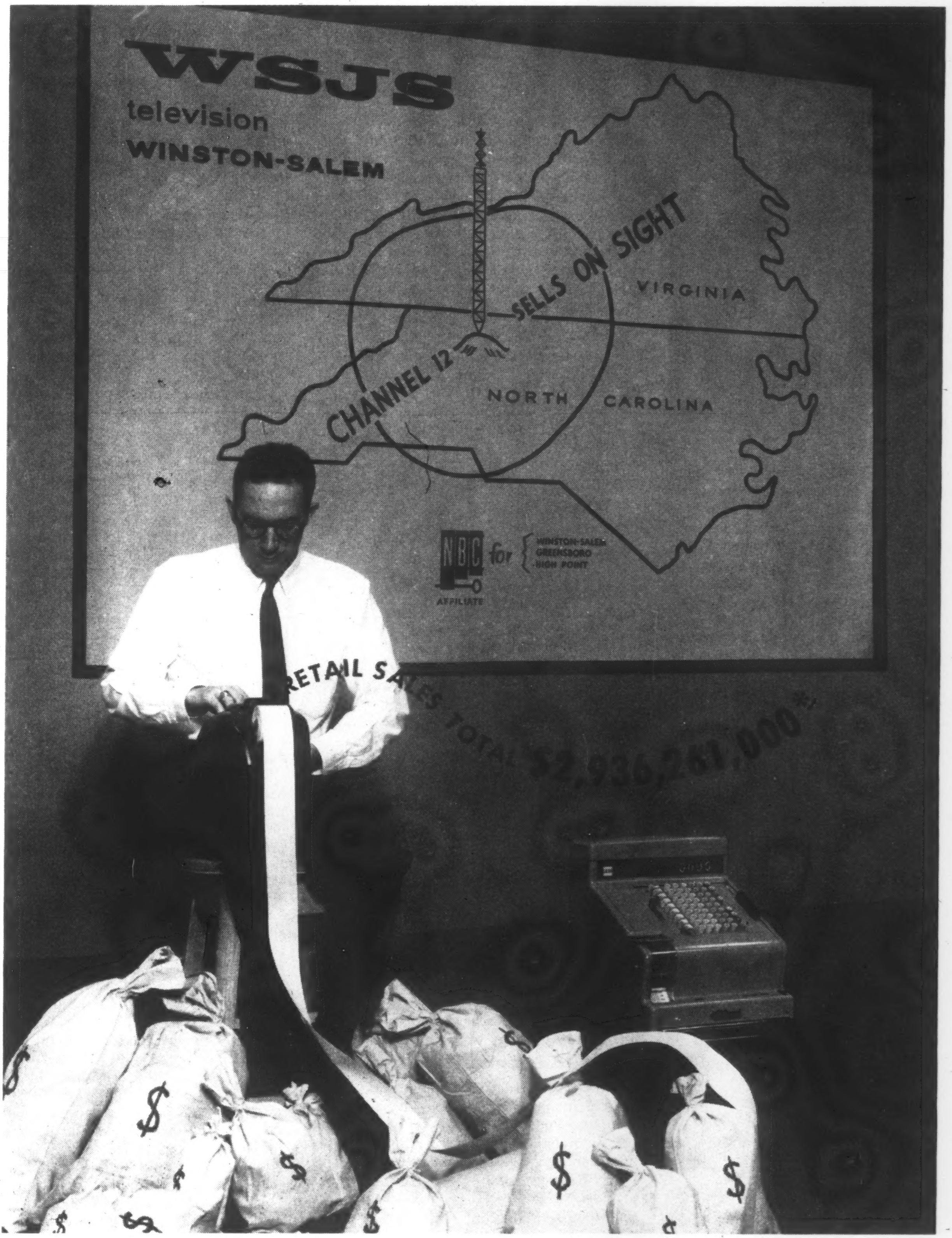
Brotherhood Awards Announced

Six television and radio programs received the National Brotherhood Award of the National Conference of Christians and Jews and three network television shows received certificates of recognition, it has been announced by NCC&J. Cited for the top honor were CBS-TV's *See It Now* for three episodes—"Clinton and the Law," "The Puerto Ricans," and "The Lady From Philadelphia"; NBC-TV's *Hallmark Hall of Fame* presentation of "The Green Pastures"; Metropolitan Educational Television Assn. for "The Negro in American Life—A Long View"; KARD-TV Wichita, Kan., for discussion programs on human relations problems; WTCN-TV Minneapolis-St. Paul for *Unfinished Business,* and NBC Radio for *The Crisis at Little Rock.* Certificates went to ABC-TV's *Dean Pike,* CBS-TV's *Look Up and Live* and NBC-TV's *Outlook.*

AWARD SHORTS

CBS Radio and its *FBI in Peace and War* and *Make Way for Youth* were cited during National Exchange Club's eleventh annual Crime Prevention Week (Feb. 9-15) for "outstanding efforts in year-round campaigning to curb crime in U.S." Network received special award for "its generous contribution of time and talent" and "for efforts toward crime prevention through programs stressing role of citizen in fighting crime."

WISN-TV Milwaukee cameramen emerged with four out of seven television newsreel awards in annual competition sponsored by Wisconsin Press Photographers Assn. WBAY-TV Green Bay and WXIX (TV) Milwaukee also were among winners. WISN-TV cameramen won three firsts and one second in competition. Its winners were **Charles Lipchow** with film on tragic house fire, first in news category, and documentary *(Modern Treatment of Epilepsy),* also first in that classification: **Charles Sciurba,** sound-on-film interview with children at Christmas, first in features, and for documentary *(Milwaukee Youth),* second in that group. Additionally, Mr. Lipchow was named "Tv Cameraman of the Year." Other winners: **Donald Heilemann** of WXIX, first in sports, and **Donald Love,** WBAY-TV, second in both news and features.


WSJS
television
WINSTON-SALEM
SELLS ON SIGHT
CHANNEL 12
VIRGINIA
NORTH CAROLINA
NBC AFFILIATE for WINSTON-SALEM GREENSBORO HIGH POINT
RETAIL SALES TOTAL $2,936,261,000*

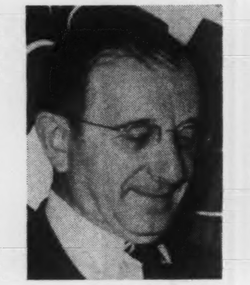
***IN THE 75-COUNTY PIEDMONT NORTH CAROLINA AND VIRGINIA MARKET REACHED BY WSJS-TV**

CALL HEADLEY-REED FOR THE BIGGEST, RICHEST MARKET IN THE SOUTHEAST

OK Group Granted New Am For Maximum Ownership Limit

Add to the select list of those having the maximum limit of am stations the name of the OK Group. That is the goal achieved by Jules Paglin and Stanley W. Ray Jr., who only two weeks ago received permission to build their seventh radio station [For The Record, Feb. 17].

The latest station (WGOK Mobile, Ala.) brings the Paglin-Ray ownership to its limit; the FCC prohibits the ownership of more than seven radio stations to any group or individual. WGOK will be 1 kw daytime on 900 kc. The Paglin-Ray group began in broadcasting seven years ago with WBOK New Orleans to which over the years they have added: KAOK Lake Charles, La.; WXOK Baton Rouge, La.; KYOK Houston; WLOK Memphis and KOPY Alice, Tex. The stations are aimed at the Negro population of this area. Mr. Paglin is president of the company and Mr. Ray is executive vice president.


MR. PAGLIN

MR. RAY

$6.3 Million Net Earnings Reported by Storer for 1957

Storer Broadcasting Co. net earnings for 1957, after taxes, totaled $6,396,164 or $2.58 per share on 2,474,750 shares of common and class B stock outstanding on Dec. 31.

This was revealed in a comparative earnings statement covering 1957, released Wednesday by Storer Broadcasting. Earnings for 1957 included a net capital gain of $2,621,496 from the sale of WBRC-AM-TV Birmingham, WGBS-TV Miami and KPTV (TV) Portland, Ore. The company in 1956 had earnings after taxes of $5,517,206, equivalent to $2.23 a share.

The board of directors also declared the company's regular quarterly dividend of 45 cents per share on common stock and six cents on class B stock, payable March 14 to stockholders of record March 1.

Storer stations include WSPD-AM-TV Toledo, Ohio, WJW-AM-TV Cleveland, WJBK-AM-TV Detroit, WAGA-AM-TV Atlanta, WVUE (TV) Wilmington, Del., WIBG Philadelphia, WWVA Wheeling, W. Va., and WGBS Miami.

CHANGING HANDS

TRACK RECORD ON STATION SALES, APPROVALS

ANNOUNCED *The following sales of station interests were announced last week. All are subject to FCC approval.*

KVSM San Mateo, Calif. • Sold to H. Scott Killgore by Arthur B. Hogan, Albert Zugsmith, Jack Feldman and Frank Oxarart for more than $600,000. Mr. Killgore's Tele-Broadcasters Inc. comprises WPOW New York, KALI Pasadena (Calif.), WKXV Knoxville, WPOP Hartford (Conn.) and KUDL Kansas City. The Hogan-Zugsmith group bought KVSM (1 kw day on 1050 kc) last summer for $400,000. The transaction was handled by Albert Zugsmith Corp.

WESC Greenville, S. C. • Sold to Robert A. Schmid, station relations vice president of NTA Film Network, by Mrs. Christie M. Mitchell for $267,000. Mr. Schmid, president of purchasing firm, Broadcasting Corp. of the Carolinas, plans to continue with NTA. WESC operates on 660 kc with 5 kw daytime facility. Broker was Hamilton, Stubblefield, Twining & Assoc. Mr. Schmid was former vice president of RKO Teleradio Pictures.

APPROVED *The following transfers of station interests were approved by the FCC last week. For other broadcast actions see* For the Record, *page 187.*

WKRG-AM-FM-TV Mobile, Ala. • Sold to Giddens Tv Inc. for $1.05 million by Kenneth R. Giddens and associates. Giddens Tv includes Mr. Giddens as 50% owner and Mobile Press-Register Inc., 50%. *Press-Register* owns WABB Mobile, which has been sold (see below). Newspaper will also lend company $130,000 which will be used to pay other stockholders. WKRG is 1 kw day, 500 w night on 710 kc. WKRG-TV is ch. 5. Both stations are affiliated with CBS.

WABB Mobile, Ala. • Sold to Cy Blumenthal by Mobile Press-Register Inc. (see above) for $150,000. Mr. Blumenthal owns WARL Arlington, Va. (Washington area); WCMS Norfolk, Va.; KCKN Kansas City, Kan., and has a minority interest in WROV Roanoke, Va., WABB is 5 kw on 1480 kc, with an ABN affiliation.

KAVE-AM-TV Carlsbad, N. M. • Sale of 54% to Edward P. Talbott and others by Nancy and John H. Battison for $43,500. Mr. Talbott's interest will now be 50.5%; he also has a 5% interest in the *El Paso* (Tex.) *Times* (KROD-AM-TV). KAVE is 250 w on 1240 kc; KAVE-TV is ch. 6 and is affiliated with all three networks.

Harold Burke, General Manager Of WCAO, Dies of Sudden Illness

Funeral services for Harold C. Burke, 58, general manager of WCAO Baltimore, were held Friday in Baltimore. He died suddenly Tuesday, having gone to the hospital the night before.

A vice president of Plough Radio Corp., Mr. Burke directed affairs of the Plough-owned station until a few hours before his death. He had gone to a hotel Monday evening because of difficulty in getting to his suburban home in the snowy streets. At midnight he became ill and was taken to the hospital.

Mr. Burke was a native of Marinette, Wis. He entered radio in 1930 as sales manager of WISN Milwaukee. He was transferred by Hearst Radio to KTSA San Antonio and in 1937 to WBAL Baltimore. He left WBAL-AM-TV in 1949 to become manager of WRTV (TV) Asbury Park, N. J., returning to Baltimore in 1956 to direct WCAO. Surviving are his wife and two children.

Hardesty, Weld Address Petry, WGN Sales Clinic

John F. Hardesty, vice president and general manager of Radio Advertising Bureau, and Pete Weld, head of Feature Foods Inc., merchandising service firm, were featured speakers last week at a clinic for WGN Chicago radio salesmen and members of Edward Petry & Co., its station representative.

Mr. Hardesty delivered a special RAB presentation Friday following a luncheon address by Ward L. Quaal, vice president and general manager of WGN-AM-TV. William A. McGuineas, WGN sales manager, presided over the clinic.

Sessions were held Feb. 20-21 at the Sheraton Hotel, the first day opening with talks by Mr. Weld on merchandising, and by WGN-AM-TV executives, including Charles A. Wilson, sales promotion manager; Carl J. Meyers, engineering director, and James Hanlon, public relations manager. On Friday Ben Berentson, head of WGN radio's eastern sales office, spoke on national accounts. Other speakers were Al Field, WGN-AM-TV director of special broadcasting services, and Bruce Dennis, program manager of WGN radio.

WPEN Entertains 600-700 At Agency Party in New York

WPEN Philadelphia arrayed more than a score of show business "names" to act as hosts to an estimated 600-700 advertising agency people at WPEN's annual agency party at New York's St. Regis Room Feb. 11. The talent—aside from WPEN's own personalities, who also were on hand—included Patti Page, Guy Lombardo, the McGuire Sisters, Jill Corey and the Andrews Sisters, among others. Transistor radios were presented as prizes to 12 agency people and a caricaturist was on hand to make drawings of guests.

The WPEN delegation at the party, at which total attendance was estimated at close to 800, included William B. Caskey, executive vice president and general manager; Murray Arnold, station manager; John Surrick, sales development manager; Erwin Rosner, general sales manager; Sid Goldstein, controller, and James Kiss, promotion manager, plus officials of Gill-Perna, New York, WPEN's national sales representative.

If it's a sport, it's covered by WJR

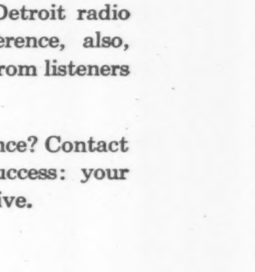
Most every sport that pits man against man, beast, mountain, or machine, gets its details reported on WJR . . . right down to the last whistle.

In addition to daily sports bulletins, WJR presents "6:15 PM Sports" and "Sports Final," the only 15-minute sports shows in the Detroit-Great Lakes area. "Sports Final" is the last complete sportscast of the day and, in this 17,000,000-person market, it precedes more bedtime dreams than yawns do. And when it comes to the real thing—night baseball, special events, basketball, college and professional football—WJR again beams brightly on many a dial.

As an Alfred Politz survey shows: Not only is WJR first choice for play-by-play broadcasts, but more people prefer WJR for summaries of sports news and scores than the next six Detroit radio stations combined! There's a preference, also, for the products advertised. Letters from listeners prove it. So do sales.

Want further proof of WJR's dominance? Contact the man with all the facts for success: your nearest Henry I. Christal representative.

WJR *Detroit*
CBS *50,000 Watts*
RADIO PROGRAMS WITH ADULT APPEAL



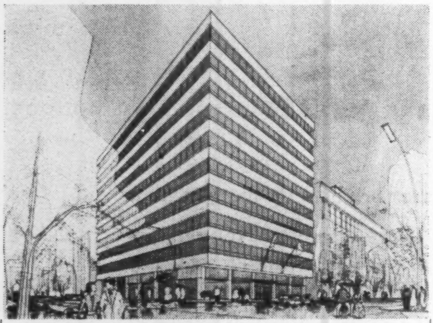
WJR's primary coverage area
—over 17,000,000 people

WINZ Fetes 500 Agency People At N.Y. Get-Acquainted Party

More than 500 advertising agency people attended a party in New York Feb. 13 at the Warwick Hotel, hosted by Rex Rand, owner and general manager of WINZ Miami, who brought his station personalities to the get-acquainted gathering. The party's feature, aside from the station personalities was the drawing for door prizes: A trip to the World's Fair in Brussels, Belgium, won by Dick Driscoll timebuyer, William Esty Co.; a two-week trip to Burmuda for Chips Barrabee, timebuyer, Lennen & Newell; a trip to Havana and Nassau for Hal Simpson, another Esty timebuyer.

Nine others each won a Magnavox transistor radio; Bill Hinman, media director, Lambert & Feasley; Jane Present, timebuyer, C. J. LaRoche & Co.; Bob Kibrick, media director, Richard K. Manoff, Inc.; Jim Scanlon, timebuyer, Esty; Catherine Noble, timebuyer, Marschalk & Pratt; Walter Teitz, timebuyer, Dancer-Fitzgerald-Sample; Bert Hoptt, timebuyer, Young & Rubicam; Bob Wilson, timebuyer, BBDO; Tom Comerford, timebuyer, Young & Rubicam.

Hosts besides Mr. Rand were Kirby Brooks, Lee Taylor, Ned Powers, Bob Green, John Eastman, newsman Bob Buetel and Candy Lee, the station's merchandising director. Only the news staff and Production Manager Bob Landers stayed behind to "watch the shop."



JOHN BLAIR & CO., station representative, will erect a 10-story office building on Chicago's North Side at the southeast corner of Michigan Avenue at Erie Street. The completely air-conditioned structure will have 100 feet frontage on Michigan Avenue and 150 feet on Erie with each floor having an area of about 15,000 square feet.

John Blair, president of the firm that represents radio and tv stations throughout the U. S. through its affiliated divisions, said it is his company's hope the new building "will develop into a midwestern advertising center." The Blair organization will occupy one floor. He said building plans will take into account requirements of advertising firms for closed-circuit tv and other special facilities.

The Blair organizations include John Blair & Co. (radio), Blair-TV and Blair Television Assoc., both tv representatives.

GET-TOGETHER *at WINZ Miami party for agency people in New York included (l to r) Joe Daly, Lever Bros.; Kirby Brooks, WINZ; Art Pardoll, Foote, Cone & Belding; Bob Green, WINZ; Bill Hinman, Lambert & Feasley, and Dick Pickett, FC&B.*

DATELINES

Newsworthy News Coverage by Radio and Tv

ON THE SNOW FRONT—Radio and tv again rose to public service heights during last week's snow storm by working staffs around the clock, relaying emergency bulletins for local, county and state officials and other pertinent storm warnings and information.

This was pointed up in first reports to BROADCASTING last week from WBAL-AM-TV Baltimore; WWDC Washington; WEEI Boston; WNBC (TV)-WKNB New Britain, Conn.; WINS New York; WFPA Fort Payne, Ala.; WGBI-WDAU-TV Scranton, Pa., and WHEN Syracuse, N. Y.

In addition, WBAL reports that its assistant news director, Pete Greer, set up a news center in his home at Ellicott, Md., where he was stranded. He relayed emergency information to Baltimore from people stranded at Bowie Race Track since they were unable to call for help because the storm had put telephones out of order. He also beeped continuous reports to WBAL from his home. Anne Arundel County police got help from Mr. Greer, who relayed a request for state police to bring in equipment to clear roads.

WHEN beeped eye-witness reports on Syracuse's condition to stations in Akron, Ohio; Rochester, N. Y.; Boston; Buffalo, N. Y.; Scranton, Pa.; Miami; Watertown, N. Y., and its sister station, KCMO Kansas City, Mo.

A typical emergency run for newsmen of WGBI and WDAU-TV was to a Pocono Mountain campsite where a troop of Boy Scouts was marooned. The broadcasters went along on a helicopter mercy hop, helping drop supplies to the stranded scouts and bringing back pictures and tapes for Scranton audiences.

OMAHA—KFAB Omaha's roving reporter, Gregg Dunn, was cruising in a remote news unit car last week when he noticed two suspicious-looking characters. He telephoned descriptions and location to the police, then broadcast a bulletin on the station. He lost their trail and was driving by a gas station in the area when the operator flagged him down. He had recognized the men from the KFAB broadcast and realized they were in his station. Mr. Dunn and the attendant held the men until police arrived. The result: Two men who had escaped from the federal penitentiary at Leavenworth, Kan., were arrested and returned to the prison. In another instance, the station broadcast bulletins about Roland St. Cyr, who had escaped from the West Point, Neb., jail, and local police reported that he was apprehended by farmers in the West Point area who had recognized him from descriptions broadcast on KFAB.

ANNAPOLIS—Under new Maryland laws, radio and tv stations are able to give coverage to the State Legislature and WIPA (formerly WASL) Annapolis is taking advantage of the ruling. Frank Luber Jr., announcer, has been assigned to cover a 30-day session of the legislature and is on hand daily recording broadcasts from the floor of the house.

PALM SPRINGS—When a Western Airlines plane crashed and burned there recently, KCMJ Palm Springs aired a crash bulletin 12 minutes after police received the report. To keep people away and help speed up the rescue operations, KCMJ omitted information on the exact location of the crash. The station carried emergency bulletins, gave an eye-witness account of the tragedy and relayed beeper reports to its sister-station, KRAM Las Vegas, and KNX Los Angeles and CBS Radio News in Hollywood.

OTTAWA—This Illinois community was publicized across the country two weeks ago as a national weekly news magazine picked up a story from WCMY Ottawa about a crusading newsman. The story goes back to November when Ron Wilson, news director of WCMY, broadcast that Ottawa Hospital trustees had fired an administrator. At the time the managing editor of Ottawa's *Daily Republican-Times*, Herbert E. Hames Jr., printed an editorial about the hospital's "chronic" troubles. Some weeks later Mr.

YOUNG & RUBICAM, INC.

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO
LONDON · MEXICO CITY · FRANKFURT · SAN JUAN · CARACAS

TV commercials need that *"extra spin"*

Today, commercials that are just "good enough" —aren't.

Those that reach and sell the viewer are usually the commercials that are better than "good enough"—that put an "extra spin" on the presentation of the selling story and give it added impact.

It takes a fresh, stimulating idea, novel technique, or extra touch of imagination to make people *watch* a commercial and *remember* it—right up to the counter or shelf of their favorite store.

Wilson broke the news over WCMY that crusader Hames had been fired himself.

As citizens mobilized in defense of Mr. Hames, his radio collegue tipped *Time* magazine on the story, resulting in prominent coverage Feb. 10 in the magazine's press department.

BROOKLYN—Mutual will broadcast the public hearings of the Senate subcommittee on juvenile delinquency directly from the hearing chambers in Brooklyn Thursday and Friday (Feb. 27 and 28). The network will pick up the afternoon sessions live and program a nighttime tape re-broadcast of highlights.

KYNO, KRAK, Rep Fly 62 to Reno

A weekend in Reno was given to 62 California agency executives and personnel by KYNO Fresno, KRAK Stockton and the Los Angeles-San Francisco offices of Headley-Reed Co. Named "Operation Flyball," the contingent flew in a chartered DC-6 to participate in the Nevada resort's recreational facilities, returning late Sunday (Feb. 9).

REPRESENTATIVE APPOINTMENTS

Imperial Broadcasting System, Southern California radio network comprising KPRO Riverside, KROP Brawley, KREO Indio and KYOR Blythe, has named O'Connell-Palmer Co. to represent network in Los Angeles and San Francisco, and Everett-McKinney Co. to represent IBS in New York and Chicago.

WLLY Richmond, Va., has named Jack Masla & Assoc., N. Y.

KSAY San Francisco, KICO Calexico and **KPAS Banning,** all California, have named Broadcast Times Sales.

REPRESENTATIVE SHORTS

H-R Television Inc. and **H-R Representatives, L. A.,** have moved to larger quarters on 12th floor of Equitable Bldg., at Hollywood and Vine. **Bill MacCrystall,** television salesman, has joined firm as part of its expansion.

Companies also have moved to expanded quarters in Houston and Atlanta. In Houston new offices are located at DeGeorge Bldg, 3520 Montrose Blvd., telephone number is Jackson 8-1610. In Atlanta, H-R offices are to be located at 1182 West Peach St., effective March 1.

STATION SHORTS

Gross Telecasting Inc. (WJIM-AM-TV Lansing, Mich.) board of directors has declared quarterly dividend of 40¢ per share on common stock and 7½¢ on B common stock which was payable Feb. 10 to stockholders of record Jan. 24. Company reports 200,000 shares of each series outstanding.

WNBQ (TV) Chicago has acquired new "Chroma Key" electronic device [NETWORKS, Dec. 30] for use on local color shows.

WSJV (TV) South Bend-Elkhart, Ind., has switched from ch. 52 to ch. 28.

Selectivision Ready to Show Its Wired Pay Tv System

Selectivision Inc., New York, was set to begin a public demonstration of its system of subscription tv last Friday in the New York metropolitan area and plans to continue this effort until early April when regular programming on a paid basis is contemplated.

A company spokesman said that 12 apartment houses in the boroughs of Queens, Bronx, Manhattan and Brooklyn have been wired to receive its system and eight theatres in those areas will be beaming highlights of popular motion pictures to tv receivers set up in model apartments. The public will be invited to visit the apartments.

SELECTIVISION *Inc. President J. T. Hamilton (r) and Chief Engineer Wallace Fields look over a "Selectivator," the device attached to the tv set for reception of theatre programs.*

Selectivision calls its system an "electronic extension of the local theatre" and claims to have more than 200 theatres throughout the country willing to cooperate in its project. Under its system, the local theatre will serve as a programming center for both feature attractions, theatre and sporting events. The local theatre will share the proceeds of revenue derived from Selectivision, though a precise formula for the division of funds has not been set.

Selectivision has placed a price of $10 on the "Selectivator," the decoder a viewer must buy to receive its programs. Tentatively, the company has decided upon a price of 150% of the theatre admission price for one adult as the price for each presentation. As an example, if the local theatre charges $1 for a single adult admission, the Selectivision price would be $1.50. Selectivision clients are required to buy admission "tokens" from the local theatre for insertion into the "Selectivator," which enables them to view the theatre attraction.

Five ASCAP Members Sue WLDB

Suits for copyright infringement have been filed against Leroy and Dorothy Bremmer, owners of WLDB Atlantic City, N.J., by five members of American Society of Composers, Authors & Publishers, ASCAP reported last week. The plaintiffs, alleging that four copyrighted songs were performed by the station without authorization, are asking U.S. District Court for New Jersey to restrain WLDB from publicly performing the songs in the future and to award damages of not less than $250 for each unauthorized performance ASCAP reported.

Midwestern Sports Network Formed for Radio Originations

Formation of a midwest-based network to furnish feeds of top sports events to radio stations is being announced in Chicago today (Monday) by Eddie Einhorn, former Philadelphia sportscaster.

Mr. Einhorn has set up the Midwestern Sports Network, of which he is managing director, as a cooperative organization to originate basketball, hockey, horse racing, golf, track and other sports events. He reported he has obtained rights to the National Collegiate Athletic Assn. basketball championship games starting March 21.

Stations will be charged varying rates depending on market size for individual events, such as the NCAA semifinals, a consolation game or a championship contest. The network will pay all line charges, announcing and engineering costs and rights fees, according to Mr. Einhorn. During the NCAA competition, time will be allotted during each game for nine 1-minute commercials, he added. Midwestern plans to follow basketbal with other sports events this year.

Mr. Einhorn said he has elicited the interest of some 950 radio stations, most of them east of Missouri, and has received responses from several outlets. Inquiries should be addressed to Midwestern Sports Network, P. O. Box 6962, Chicago 80, Ill.

Skiatron Gets Nod in Santa Ana

The city council of Santa Ana, Calif., on Monday adopted a resolution of "intent to permit the establishment of closed circuit wire tv" within its city limits, accepting arguments advanced by Jerome Doff, vice president of Skiatron Tv Inc., which now is authorized to survey the city to determine how to go about introducing its system of toll tv to Santa Ana and whether to apply for a city franchise or a business license. Skiatron, whose franchise grant from the Los Angeles city council has been set aside by a petition referring the matter to a referendum [PROGRAM SERVICES, FEB. 17], plans to go after the right to install closed circuit toll tv in other cities in Los Angeles and Orange Counties.

Community Club Opens in Chicago

Community Club Awards is opening a new sales office in Chicago to cover stations, advertisers and agencies in Illinois, Indiana, Minnesota, Michigan, Ohio, Wisconsin and Missouri. John C. Gilmore, Community Club vice president in charge of sales, in his announcement said that Boyd W. Lawlor will serve as midwest general sales manager, based in Chicago. Mr. Lawlor over the past 10 years has served in management, program and sales posts at WCAU Philadelphia, WXYZ Detroit, WLOL Minneapolis and other stations and as midwest sales manager for the William G. Rambeau Co., station representative.

SRTS Offers 'Musi-Que' Library For Radio-Tv Commercials Use

A new library of commercial spot music is being made available to radio-tv stations, recording firms and film companies on a "lease and use" basis by Standard Radio Transcription Services Inc., Chicago, it was announced last week.

Titled "Musi-Que," the library includes 8-, 18- and 58-second musical segments for use as background with commercials, weather signals, station IDs or as program fill-ins. The spots feature various moods and themes adaptable for local station use. Some 1,600 sound tracks are included in the Standard "Musi-Que" library.

Standard reported it has signed some 20 subscribers for the library, which is tailored for use in radio, television, motion pictures, slide films and recordings. All selections have been cleared for client use, it was stressed.

Tv Magazine for Children

A new television magazine for children, *Tv Junior*, is scheduled to make its appearance on New York newsstands tomorrow (Tuesday). The monthly magazine will contain listings of tv programs, articles and feature material slanted toward children. Justin Kates, publisher, said the first issue will be sold in New York only but plans are being completed to circulate the magazine in all major tv markets.

PROGRAM SERVICES SHORTS

Capitol Records Inc., Hollywood, has established two new subsidiaries, bringing total to nine. Capitol Records International Corp. will handle export to non-manufacturing associates in 31 countries. Other new subsidiary is Capitol Record Club Inc. International officers: CRI President Glenn E. Wallichs, president; Sandor A. Porges, vice president-general manager; Richard H. Zahm Jr., secretary, and P. Vaughn Burdick, treasurer. Capitol Record Club officers: Mr. Wallichs; Daniel C. Bonbright and John Stevenson, vice presidents (latter will direct club); Robert E. Carp, secretary; Walter H. Theiss, treasurer, and Thomas Davis, assistant secretary and treasurer.

Mercury Record Corp., Chicago appoints Henri, Hurst & McDonald Inc., that city, to handle its advertising.

Dot Records has released original-cast LP record of *Hallmark Hall of Fame* production of "Hans Brinker or The Silver Skates," which was carried on NBC-TV Feb 9 (6:30-8 p.m.).

White Rock Records, new Dallas recording company, has been formed by **Jim Lowe, Chuck Duncan** and **Carl Reeves,** all d. j.'s with WRR that city. First release will be instrumental made by Tommy Hudson and "The Savoys," who are making their record debut with "Rock It" and "Walkin' the Stroll."

LIFE COMES TO LATE NIGHT PROGRAMMING

"The music was fine," said the critic of the Daily News. "One way and another, the show was lots of fun." So went another reaction to **WMAL-TV's** new policy of live programming in the late night hours . . . this time, **PROMENADE,** a live music show devoted to dancing, night-club fashion, in the studio, with Jerry Strong as m.c. It's one more entry in **WMAL-TV's** now-successful experiment in bringing new life to late night programming . . . Fridays at 11:20 p.m.

And it's only one of WMAL-TV's new, live late-night shows now available for full or participating sponsorship. Others:

NIGHTCAP: Charlie Byrd's quartet: Ann Read; Felix Grant, m.c. Sunday, 11:25 p.m.

TOWN & COUNTRY TIME: country and western music, Elton Britt: Thursday, 11:20 p.m.

BOWLING: by Washington's top keglers: Wednesday, 11:20 p.m.

wmal-tv

where programming comes to **LIFE**

maximum power on channel 7 WASHINGTON, D.C.

AN *EVENING STAR* STATION | *for full availability information, check H-R Television, Inc.*

AFM CALLS STRIKE IN HOLLYWOOD

The overall picture in labor-management relations was somber last week as networks and other industry groups attempted to reconcile differences with various unions on new contracts.

The most drastic action was by the American Federation of Musicians, which ordered Los Angeles Local 47 to strike against major film producing companies in Hollywood in a dispute centering largely around payment to Musicians of fees for feature films released to tv.

The Screen Actors Guild was reported to be considering a strike move against the nation's producers of tv film commercials. SAG's contract expires March 1 and an impasse has been reached in talks with producers over the past month [PERSONNEL RELATIONS, Jan. 20].

Network negotiators meanwhile have been trying to reach agreements with their technical unions (National Assn. of Broadcast Employers & Technicians at NBC and ABC and International Brotherhood of Electrical Workers at CBS). Formal discussions have ended with NABET but the union was in the process of submitting NBC's and ABC's proposals to its membership for ratification [PERSONNEL RELATIONS, Feb. 10]. CBS and IBEW concluded negotiations Jan. 31, when the network made what it considered its "final offer." Both sides have agreed to renegotiate but last week no date was set for resumption of contract talks.

The Writers Guild of America last week opened its negotiations for contracts covering staff news and continuity writers at ABC, CBS and NBC and for freelance writers. WGA reportedly is seeking an average 15% increase in wages, plus guarantees covering the "inviolability" of freelance scripts [PERSONNEL RELATIONS, Feb. 17]. In this latter connection, WGA's position is that if a script writer's material is altered and is then "panned" by the critics, the writer is entitled to monetary compensation for "damages." The network reaction is described as "very cool." The present pact expires March 31.

The AFM strike was ordered by the union's international executive board against major film producers in Hollywood last Wednesday, but the action is not expected to affect the production of tv film programs or commercials. A formal resolution directed Local 47 to strike at Columbia Pictures, Loew's Inc., Paramount Pictures, 20th Century-Fox and Warner Bros. The move was taken by the union after a deadlock in contract negotiations between the Assn. of Motion Picture Producers and AFM in New York, which had been underway since Feb. 10. The old four-year contract expired last Wednesday.

An AFM spokesman said the strike was called because unresolved issues over wages and other working conditions persisted throughout the talks. Studio musicians earn $5,000 to $8,500 per year, he added. It was reported one major obstacle was that producers and the union could not agree on a formula for fees to be paid to musicians on theatrical films released to tv.

Producers have objected vigorously to paying 5% of gross tv revenues of pre-1948 films released to tv and want this percentage reduced. The producers also have declined commitments on post-1948 films made available to free tv and, eventually, to pay tv.

The strike apparently will have no effect on tv film commercials since the bulk of the music is provided in New York. On tv film programs, producers are fairly well set for this season and conceivably could use music sound tracks made in Mexico or use music libraries if the strike continues several months.

The Screen Actors Guild board of directors was to meet in Los Angeles Friday to decide whether it should seek strike authorization from its members. Though commercial producers and SAG have agreed to meet in Los Angeles later this week, the union apparently feels a strike authorization will strengthen its bargaining position.

In its original proposals, SAG sought wage hikes ranging up to 100% and reclassification of the use payments system governing commercials. Though SAG has modified its demands, producers still maintain the union's proposals are "excessive."

The SAG contract has ramifications for advertising agencies, whose clients ultimately must foot the bill, and for networks, who deplore any substantial cost increases that contribute to the overall expense of using tv. Though the SAG contract is made with producers, agencies are signatories and have participated in the New York discussions.

WGAW May Cancel Movie Pacts To Enforce Toll Tv Pay Demands

Writers Guild of America, West, may pull its screen writer members out of all the motion picture studios in November to enforce its demands for additional payment to writers of theatrical pictures which are released for use on toll tv. Following refusal by the motion picture producers to recognize the writers' interests in this field, the Screen Writers Branch voted to cancel WGAW agreements with the movie studios at the earliest possible legal date, which WGAW put at Nov. 6, 1958.

More immediate is the WGAW cancellation of its agreement with Republic Pictures, as a result of that studio's release of a group of theatrical films made after Aug. 1, 1948, to NBC-TV without arranging for extra compensation for the writers of the 140 pictures involved [PERSONNEL RELATIONS, Jan. 27]. And in April similar action for the same reason will be taken against a group of unidentified independent producers releasing through United Artists.

The board of the Tv-Radio Branch of WGAW has voted to write letters to tv stations which have been cutting credits from syndicated tv films to make time for extra commercials, pointing out that this practice is unfair to the program's sponsor as well as the writers deprived of their credits. If stations persist, the guild plans to notify the sponsors.

WGN-TV Gets Hot News From 'Trib'

The engineering department of WGN-TV Chicago has installed a permanent coaxial cable from the city room of the *Chicago Tribune,* its affiliate, for the series, *First Edition.* The newspaper's reporters and specialists appear from time to time on the program with developments on fast-breaking stories.

The program is scheduled for tv immediately after the *Tribune's* first edition goes to press at 5:30 p. m. Edward J. Roth, WGN-TV program manager, said, "This electronic link will make possible a closer working relationship between WGN-TV and the *Tribune* in the handling of the latest news for television at this important hour of the day."

Exercises Out, Polkas In on WPOW

After a letter was received by WPOW New York from a listener requesting morning polka music "to help her dance those pounds away," the station started programming *Pajama Polka Party* (Mon.-Sat. 6-7 a.m.). Listeners are asked to send snapshots of themselves doing the polka in their pajamas. The person who sends in the most amusing picture will be given a $25 government bond, WPOW reports. Runners-up receive a photo of the show's host, Johnny Bud, attired for the morning polka in a nightgown and cap.

WAKE Promotes Holiday on Ice

A special family night performance of "Holiday on Ice" Feb. 17 was promoted by WAKE Atlanta with a "family bucks" campaign. For two weeks before the performance, the station informed listeners that a certificate worth a discount of $1 on tickets for the show would be sent to those applying for it. A capacity crowd of 5,000 turned out despite the coldest weather in Atlanta for nearly two decades, it was reported after the event.

Film on Theodore Roosevelt

The Defense Dept. has cleared for public non-profit showing on television the 25-minute documentary film, "Theodore Roosevelt —American," it was announced last week by the Theodore Roosevelt Centennial Commission, New York. The film was produced by the Armed Forces Office of Information & Education in cooperation with the centennial commission and the Theodore Roosevelt Assn.

WDGY to Carry Canoe Race, Game

The Minneapolis Aquatennial, one of America's largest summer civic festivities, and WDGY there are co-sponsoring a "Paul Bunyan Canoe Derby" July 8, in connection with Minnesota's centennial celebrations. The Derby officials are purchasing 100 canoes for the attraction which is expected to draw well over that number of teams from all parts of the world. The teams will compete for a $4,000 first prize and prize money totaling $10,000 will be awarded contestants for daily laps and drawings. Starting at Bemidji, Minn., the two-man teams will race 450 miles down the Mississippi River to Minneapolis—their arrival being the signal for the Aquatennial to begin.

During the 10-day race the public will be invited to forecast the order of each day's first three canoes and enter in a "Canoe Derby Game." The person submitting the winning combination each day will receive $500.

WDGY, KETC (TV) Air Brainstorms

The business and industry idea-getting technique known as "brainstorming" has been adapted by WDGY Minneapolis and educational KETC (TV) St. Louis into audience participation shows. In last Thursday's *Night Beat,* WDGY posed the question, "How can we interest more young people in science careers?" A panel of educators and scientists were presided over by *Night Beat's* moderator, George Rice, and E. Phillips Beedon, professor of journalism at Macalester College. Listeners were asked to telephone immediate reactions to the problem and were given just long enough on the air to present their answers.

Community problems, such as "What can we do to revitalize downtown St. Louis?" are "brainstormed" on the city's educational station, KETC (TV), each Monday at 9-9:30 p.m. The program is produced by Frank Block Assoc., St. Louis, and moderated by Mr. Block himself. A changing panel utilizes the rapid-fire technique for producing ideas on civic questions.

NEA Films Public School Report

A film report to the nation on the problems and prospects of public schools will be premiered the weekend of Feb. 28-March 2 on 200 tv stations. Titled *Satellites, Schools and Survival,* the half-hour documentary was produced by National Educational Assn. with Charles Van Doren, Columbia U. English instructor, as narrator. Distribution of the film is in charge of state education associations and Armed Forces Network.

The film is designed to offset charges that the nation's educational system is impotent and to show the need for balanced instruction. Participants include H. Rowan Gaither Jr.; board chairman of Ford Foundation and head of the committee that produced the Gaither Report; Sen. Lyndon B. Johnson (D-Tex.); Dr William G. Carr, NEA executive secretary, and Dr. James R. Killian Jr., special assistant to President Eisenhower for science and technology and president of Massachusetts Institute of Technology. Telenews handled the filming with Richard Krolik directing.

Gov. Harriman on WINS Series

WINS New York, which last year invited Rep. Emanuel Celler (D-N. Y.) to become a regular air personality, last week announced "signing" of another politican, New York Gov. Averell Harriman. The governor yesterday (Sunday) launched a new series titled *Dateline: Albany,* a report to the voters of New York City.

FIVE *broadcasters representing state associations appeared as speakers at NAB's third conference of presidents of state groups (story this page). They were (l to r) Frederick S. Houwink, WMAL-AM-TV Washington; Dave Hoss, KFLY Corvallis, Ore.; Hubbard Hood, WKRC Cincinnati, Ohio; NAB President Harold E. Fellows; John W. Jacobs Jr., WDUN Gainesville, Ga., and George Greaves, KBET-TV Sacramento, Calif.*

State Broadcaster Groups To Take Part in VOD Contest

The annual Voice of Democracy contest for high school students returns to its original all-electronic status this autumn, following decisions by state broadcast association presidents to join NAB and Electronic Industries Assn.

Heads of 40 state associations, meeting Tuesday-Wednesday in Washington under NAB auspices, voted to ask their separate organizations to handle the mechanics of the project at the local and state levels [CLOSED CIRCUIT, Feb. 17]. Over a half-million high school students competed in the last contest, with state-territorial winners given trips to Washington and four national co-winners receiving $500 scholarships.

"While NAB and EIA had conducted the contest in its early years, U. S. Junior Chamber of Commerce joined the two sponsors at a later date and handled local contests in cooperation with broadcasters. The chamber group withdrew from VOD in protest when it found NAB and EIA had registered the contest name [TRADE ASSNS., Feb. 17]. The competition is endorsed by U. S. Office of Education and National Assn. of Secondary School Principals.

The two-day state presidents' meeting was opened Tuesday with a keynote luncheon talk by NAB President Harold E. Fellows, who explained the role of business associations in the American system of private enterprise. FCC Chairman John C. Doerfer spoke at the Wednesday luncheon (story on page 48).

Protestant Group Approves $1 Million Radio-Tv Budget

The Broadcasting and Film Commission of the National Council of Churches approved a budget of $1 million last week to finance Protestant mass communications operations during 1958.

The action was taken by the commission's board of managers during the group's annual meeting in New York. The budget will be used for radio and tv programming, film production and distribution, broadcast training and research. It was pointed out that last year's budget amounted to $1,190,000 but $95,000 of this sum was a surplus and will be carried over to this year's budget for use, if needed. The commission is supported financially by 21 major constituents of the National Council and five non-constituents, composed of various Protestant denominations.

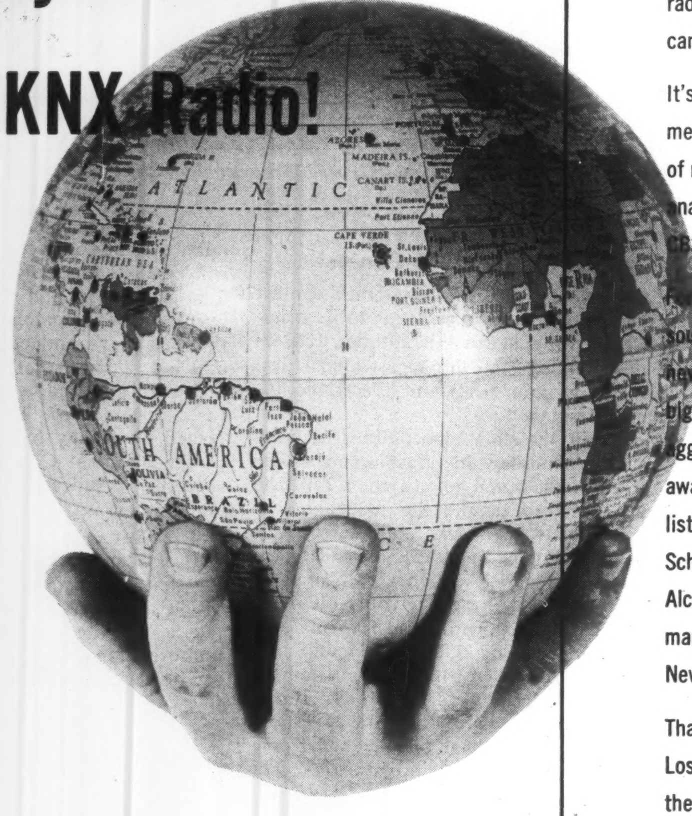
The Rev. S. Franklin Mack, the commission's executive director, told the meeting that a study of the role of radio, television and films in religion is being undertaken by the commission following its authorization by the council's general assembly last December.

TRADE ASSOCIATION SHORTS

Radio Advertising Bureau reports its library has grown to cover about 1,200 radio commercials, representing virtually every type of advertiser. Commercials have been dubbed on magnetic tape cartridges approximately three inches square for use in portable play-back machines with which each RAB national account executive is equipped. Account executives use tapes in presentations to advertisers and agencies.

Advertising Federation of America, Second District, new district organization, has been announced and will consist of advertising clubs in New Jersey, Delaware, Maryland, eastern Pennsylvania, Washington, D. C., and metropolitan New York. **Alfred P. Rexford,** president, Poor Richard Club, Philadelphia, was named governor, and **William Donovan,** president, Scranton (Pa.) Advertising & Sales Club, was elected secretary-treasurer. Others will be named at further organization meeting in Philadelphia on March 8.

Demonstrated again: When there's Big News Nobody covers it Like KNX Radio!



On Friday, January 31 and Saturday, February 1, there were two explosions that shook Los Angeles. One was 2,900 miles away at Cape Canaveral. The other was only 40 minutes away at Norwalk.

CBS Radio, nationally, and KNX Radio, locally, covered both events with the **speed, flexibility** and **depth** that only responsible radio — and responsible network radio — can provide.

It's the **speed** of coverage that no other medium can match. It's the **flexibility** of movement and **depth** of reporting and analysis that only an organization like the CBS Radio Network can offer.

For what is required is far more than sound effects, a telephone and a couple of news tickers. What's required is a big news staff manned by experienced, aggressive and highly qualified reporters aware of their responsibilities to their listeners. Men like Murrow, Sevareid, Herman, Schorr and Smith nationally. Men like Alcott, Roby, Vaile, Kenneally, McCoy and the many others here at the KNX News Bureau.

That's how, on a weekend that shook Los Angeles, KNX Radio again set the standards against which all other news coverage must be judged.

That's one more reason why KNX advertisers are associated with the very best in radio!

KNX CBS RADIO LOS ANGELES

REPRESENTED BY CBS RADIO SPOT SALES

PERSPECTIVE '58

A TOUCHY TUNE-UP UNDER WAY

Midway in 1957 the U. S. economy began to skip a beat here and there. At first the malfunctions were so slight, the misfires so infrequent that they were unnoticed in the high-speed scream of the most productive industrial-business machine the world had ever seen.

By the beginning of 1958 the machine had developed discernible knocks. Economists had begun to talk of "readjustments," of "leveling off," of "temporary plateaus." Some even mentioned the unpleasant word "recession." Whatever it was they were trying to describe, it wasn't the machine the U. S. had been riding in a sky's-the-limit production race ever since the mild "readjustment" or "levelling off" or "temporary plateau" of 1954.

As of last week a lot of experts were busy tinkering with the machine. They were agreed on one point: There was nothing basically wrong; the design was still good; the main parts were sound; but some of the components could be made to work better.

Radio and television are two important components of the U. S. economic machine. The ensuing articles seek to explain how radio and tv have been affected by the recent slowdown and how they can help get the machine back in high gear.

PERSPECTIVE '58

GOOD YIELD IN THE BANK

Radio and television time sales reached all time records in 1957, according to estimates compiled by BROADCASTING.

Radio passed the $500 million mark for the first time in its history, rising 5% to a total of $516.4 million.

Television time sales showed the smallest percentage gain in the visual medium's 10-year life, going up only 3.2% while hitting a record $849.2 million.

The BROADCASTING estimates, based on an industry sampling technique that has proved extremely accurate over a long period, show that television apparently has lost its spectacular momentum and has settled down to a normal rate of growth now that the station situation has stabilized.

These figures are net time sales—actual time sales after all frequency and promotional discounts but before deduction of commissions to agencies, national sales representatives and others.

Network and spot (national non-network) television sales each showed an increase of 4% last year, amounting to $382.3 million and $292.4 million, respectively. Local made the poorest tv showing, with a slight 0.2% gain to $174.6 million.

These tv trends were in sharp contrast to the 19%, 26.4% and 16.3% gains recorded in 1956 by tv network, spot and local time sales.

Obviously some of the falling away in tv's rate of expansion was due to the general business recession that was getting underway in mid-1957. This influence was apparent also in radio time sales, but the older medium seems to have emerged successfully from the difficult years when television was in its fastest growth period. Radio showed resistance to the business cycle.

Radio's most spectacular trend was found in spot, which jumped a solid 13% from $145.4 million to a record $164.3 million. All through television's rise the spot segment of radio has shown strength, matched up to 1957 by local radio. The only instance of a drop in the steady growth of spot radio was 1954, when it fell to $120.1 million. The 1955 spot figure barely held its own but in 1956 spot scored a thumping 20.8% increase. The $164.3 million radio spot total in 1957 is nearly 60% above the 1949 level.

Local radio's 0.4% gain in 1957 brought its total within reaching distance of the $300 million point—actually $298.9 million. National network radio, in recording a 9.8% increase over 1956, turned a difficult corner. Network totals had been ebbing fast for eight straight years, the 1956 low point of $44.8 million taking the networks back to the level of the mid-30s. The 1957 radio network time sales totaled $49.2 million.

Regional radio networks enjoyed a 9.5% advance to $3.9 million compared to $3.5 million in 1956.

Details of the growth of radio during the 1935-57 period and tv's 1948-57 expansion are shown in tables on the facing page. The 1957 radio-tv estimates are based on data gathered in a survey of a large and statistically reliable sample of all classes of stations. The formula has been used successfully by BROADCASTING since 1935.

Statistical information was audited by Sinrod & Tash, Washington certified public accountants.

TELEVISION TIME SALES 1948-1957

These are billings after all frequency and promotional discounts but before payment of commissions to agencies, sales representatives, etc. Figures are those officially reported by the FCC except for 1957 which are BROADCASTING *estimates. The FCC report for 1957 will not be available until later this year.*

Year	National Network	% change from previous year	National non-network	% change from previous year	Local	% change from previous year	Total	% change from previous year
1948 *	$ 2,500,000	....	....	....	$ 6,200,000	....	$ 8,700,000	....
1949	10,796,000	....	$ 7,275,000	....	9,460,000	....	27,530,000	....
1950	35,210,000	226.1	25,034,000	244.1	30,385,000	221.2	90,629,000	229.2
1951	97,558,000	177.1	59,733,000	138.6	51,304,000	68.8	208,595,000	130.2
1952	137,664,000	41.1	80,235,000	34.3	65,171,000	27.0	283,070,000	35.7
1953	171,900,000	24.9	124,318,000	54.9	88,474,000	35.8	384,692,000	35.9
1954	241,224,000	40.3	176,766,000	42.2	120,131,000	35.8	538,122,000	39.9
1955	308,900,000	28.1	222,400,000	25.8	149,800,000	24.7	681,100,000	26.6
1956	367,700,000	19.0	281,200,000	26.4	174,200,000	16.3	823,100,000	20.8
1957 †	382,323,000	4.0	292,408,000	4.0	174,604,000	0.2	849,233,000	3.2

* In 1948 FCC reported only "total revenues" (from time, talent and services) from "network programs" and from business "sold directly by stations." Hence figures for that first year of television financial reporting are not comparable with figures for time sales in ensuing years.

† 1957 figures estimated by BROADCASTING.

RADIO TIME SALES 1935-1957

Year	National Network	% change from previous year	Regional Network	% change from previous year	National Non-Network	% change from previous year	Local	% change from previous year	Total	% change from previous year
1935[1]	$ 39,737,867	...	[1]........	...	$ 13,805,200	...	$ 26,074,476	...	$ 79,617,543	...
1936[2]	....	...	....	...	....	...	....	...	....	...
1937	56,192,396	41.4	2,854,047	...	23,117,136	67.4	35,745,394	37.1	117,908,973	48.1
1938	56,612,925	0.7	[2]........	...	28,109,185	21.6	32,657,349	—8.7	117,379,459	—0.6
1939	62,621,689	10.6	[2]........	...	30,030,563	6.8	37,315,774	14.2	129,968,026	10.7
1940 *	71,919,428	13.1	1,869,583	...	37,140,444	23.8	44,756,792	20.0	155,686,247	20.5
1941	79,621,534	10.7	2,752,073	47.2	45,681,959	23.0	51,697,651	15.5	179,753,217	15.4
1942	81,744,396	2.7	3,444,581	25.2	51,059,159	11.8	53,898,916	4.2	190,147,052	5.8
1943	99,389,177	21.6	6,256,508	81.6	59,352,170	16.2	64,104,309	18.9	228,102,164	20.0
1944	121,757,135	22.5	7,612,366	21.7	73,312,899	23.5	84,960,347	29.3	287,642,747	26.1
1945	125,671,834	3.2	8,301,702	9.1	76,696,463	4.6	99,814,042	17.5	310,484,046	7.9
1946	126,737,727	0.8	8,043,381	—3.1	82,917,505	8.1	116,380,301	16.6	334,078,914	7.6
1947	127,713,942	0.8	7,012,689	—12.8	91,581,241	10.4	147,778,814	27.0	374,086,686	12.0
1948	133,723,098	4.5	7,329,255	4.3	104,759,761	14.4	170,908,165	15.6	416,720,279	11.4
1949	128,903,467	—3.6	5,994,858	—18.2	108,314,507	3.4	182,144,301	6.5	425,357,133	2.1
1950	124,633,089	—3.3	6,897,127	15.0	118,823,880	9.7	203,210,834	11.6	453,564,930	6.6
1951	113,984,000	—8.5	8,481,000	23.0	119,559,000	0.6	214,519,000	5.6	456,543,000	0.6
1952	102,528,000	—10.0	7,334,000	—13.5	123,658,000	3.4	239,631,000	11.7	473,151,000	3.6
1953	92,865,000	—9.4	5,192,000	—29.2	129,605,000	4.8	249,544,000	4.1	477,206,000	0.9
1954	78,917,000	—15.0	4,767,000	—8.2	120,168,000	—7.3	247,478,000	—0.8	451,330,000	—5.4
1955	60,268,000	—23.6	3,809,000	—20.1	120,393,000	+0.2	272,011,000	+9.9	456,481,000	+0.7
1956	44,839,000	—25.6	3,585,000	—5.9	145,461,000	+20.8	297,822,000	+9.5	491,707,000	+7.7
1957 †	49,232,000	+9.8	3,924,000	+9.5	164,301,000	+13.0	298,952,000	+0.4	516,409,000	+5.0

[1] Nation-wide and regional networks combined.

[2] Data not available.

*Figures prior to this date not comparable in all categories.

†1957 figures estimated by BROADCASTING.

AND COMING UP IN 1958 ▶

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

PROOF OF PERFORMANCE

i-City
News
ARCTIC OCEAN
Rath
Black Hawk Meats

PROOF OF PERFORMANCE
Finest local news coverage.
Top-rated every day.
(December, 1957 ARB)

PROOF OF PERFORMANCE
Top local shows. Eight live
programs sold locally
since inception.

PROOF OF PERFORMA
34 years of successful
broadcasting. Most experience
facility in the market.

December ARB - Latest Proof of Performance!

KFDM-TV HAS THE TOP 20 SHOWS IN THE MARKET!*

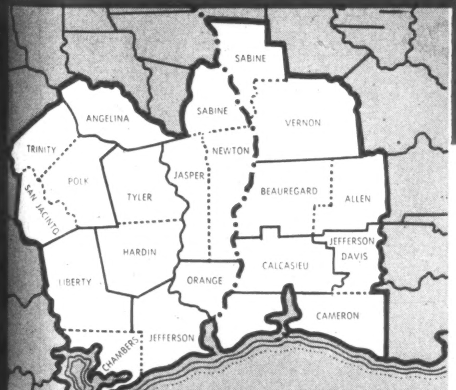
KFDM-TV HAS GREATEST SHARE OF AUDIENCE*

Sunday through Saturday

- **Noon to 6 P.M.**
- **6 P.M. to 10 P.M.**
- **6 P.M. to Midnight**
- **Sign On to Sign Off**

*December, 1957 ARB

See PETERS-GRIFFIN-WOODWARD, INC.


SABINE
SABINE
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TRINITY
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JASPER
TYLER
SAN JACINTO
BEAUREGARD
ALLEN
HARDIN
JEFFERSON DAVIS
LIBERTY
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ORANGE
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ROOF OF PERFORMANCE

ertified coverage in 20
unties, including all major
opulation centers. (NCS#2)

CBS/ABC • CHANNEL 6

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

C. B. LOCKE
Executive Vice President
and General Manager

MOTT JOHNSON
Sales and Operations
Manager

PERSPECTIVE '58

AN INTERVIEW WITH ECONOMIST ARNO JOHNSON

SELLING OURSELVES OUT OF A SLUMP

Adman's job: Educating consumer up to the living he can now afford

Mr. Johnson, we are interested in what you think is the economic outlook for the country for the immediate future and perhaps for the longer range future.

I would like to start off with the longer range future because I think the immediate future depends upon that. Now the economists have been pretty well in agreement that, on the basis of our past record of increases in productivity, we should have 10 years from now—that's 1968—an economy of some $650 billions of production compared with $434 billions in 1957. Now what the economists have failed to tell us is that the standard of living of our American people is going to have to increase by 50% in the next 10 years to support such a level of production. I think that production level 10 years from now is very conservative because it is based on only a 2% increase in productivity per capita per year over that 10-year period.

What is the trend of the past 10 years?

Well, for the last 17 years—going back to 1940—we have increased our productivity per capita each year by 2½%, so when they are talking 2% that's only 80% as much as we've had in the last 17 years. There's no reason why we shouldn't exceed that. With increased automation, increased scientific knowledge, increased research and increased education of workers, there should be a greater productivity increment rather than a lesser one. But even accepting that 2% a year and with the population growing by 1.2% per year, it means that we shouldn't look forward to anything less than a $650 billion economy in terms of production 10 years from now at present day prices.

But that increased productive ability has a significance that very few have pointed out and most people, I think, have overlooked. We must increase consumption rapidly over the next 10 years if we are going to support that level of productivity. Even allowing for the increases in plant and equipment to produce and give the workers the tools for that kind of production, it does mean that we are going to have to increase our standard of living by expanding consumer purchases to the level of $420 billion over the present $280 billion level—that's a 50% increase.

Are you saying we have the productive capacity, but we must also consume it?

Right, and I think this fact is too frequently overlooked—that you can't have an increasing level of productivity and employment and utilization of people's skills without having a demand, a market for what we can produce.

What ways would you suggest for increasing productivity or rather product consumption?

The most obvious way is the overall form of education of which advertising is a very important part. Advertising is an educational force that stimulates movement to a higher standard of living. And that is important because of what might be called the "habit lag."

With millions of people moving up in income groups through increased productivity, you'll find they don't automatically move up their concepts and I'm not talking about gadgets now. The "habit lag" slows down consumption growth even in basic essentials; you can illustrate it in food.

There has been between 1950 and 1957, for example, a very definite lag in the stepping up of diet habits as people moved up in income. In that period of time we had a doubling of the number of people with incomes of over $4,000. Yet comparisons of government studies made in 1950 and 1955 show that as people moved up into these incomes above $4,000, they didn't take on the same habits of life in food as people who were in that income group in 1950. Had they done so you would have had a very much more substantial expansion in food sales.

They do gradually.

They do gradually, but there is a lag. Now what the educational force of advertising can do is to shorten that lag—speed up the movement of people into the new concepts of how to live in terms of their productive ability.

Has the standard of living per capita declined in the last year or so?

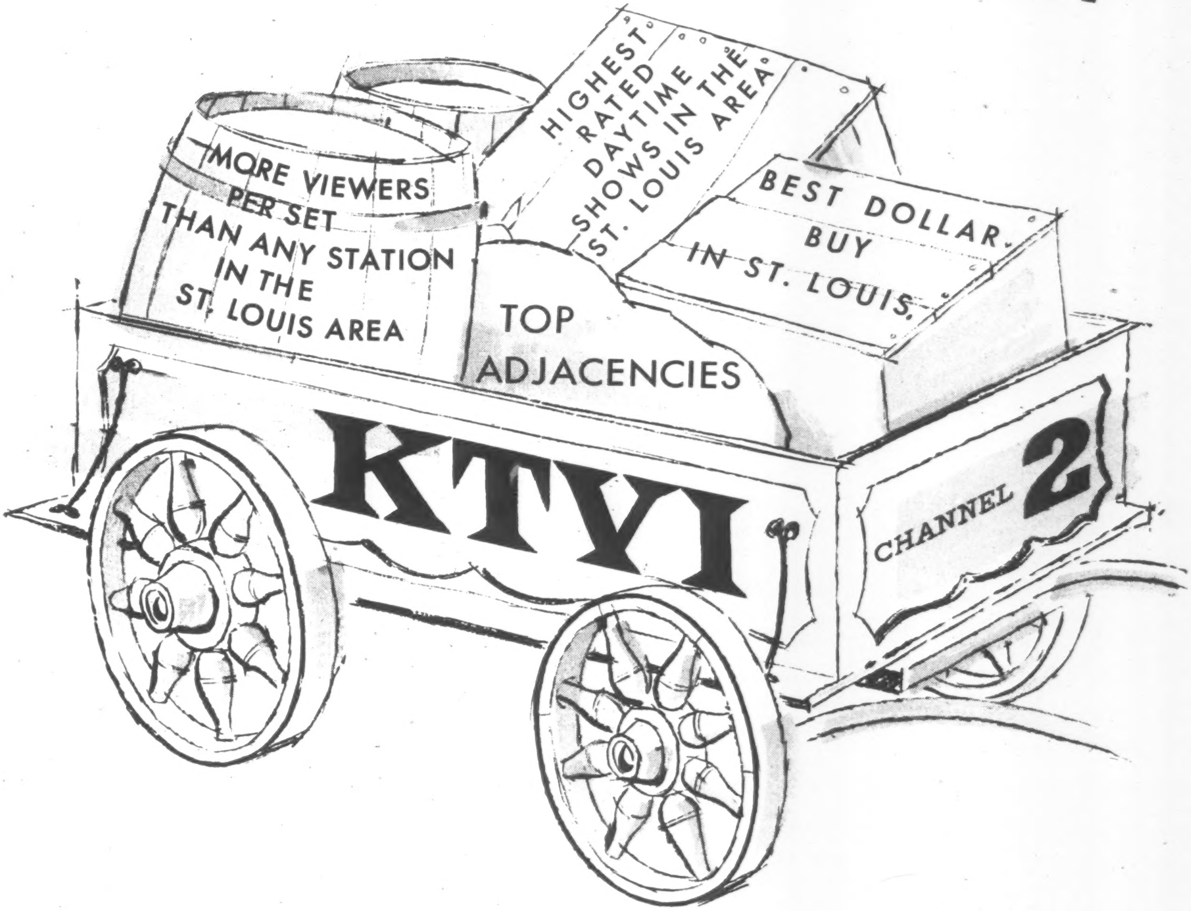
We've had a disturbing slowdown in our rate of growth—a slowdown that turned into an actual decline in per capita consumption in the last half of '57. That slowdown has been going on since the middle of 1955. It's partly a purposely self-induced slowdown because there was a belief that we had grown too rapidly, that there was excessive consumer demand, which, chasing scarce goods, was causing inflation. And inflation, as everyone admits, is a very bad thing.

A so-called hard money policy was adopted in the belief that we were expanding too rapidly, and that excessive demand was causing inflation. We were guided by the old orthodox theory that inflation is

AN EXPERIENCED VOICE

Arno Johnson, vice president and senior economist of J. Walter Thompson Co., is a good man to listen to in times like these as witness the following: former president, Market Research Council; former vice president, American Marketing Assn.; in 1945 received first American Marketing Assn. award for leadership in marketing; in 1953 received citation to Hall of Fame in Distribution for distinguished contributions to the advancement of distribution; in 1945 received Michigan State Alumni Award for distinguished service in advancing human welfare. Graduate, Staunton Military Academy (1916), Michigan State (1922) with B.S. in mechanical engineering, Harvard Graduate School of Business Administration (1924) with M.B.A. With JWT 31 years.

THE WAGON'S LOADED!


MORE VIEWERS PER SET THAN ANY STATION IN THE ST. LOUIS AREA
HIGHEST RATED DAYTIME SHOWS IN THE ST. LOUIS AREA
BEST DOLLAR BUY IN ST. LOUIS
TOP ADJACENCIES
KTVI
CHANNEL 2

You can't sell anything from an empty wagon. That's why the KTVI 'wagon' is loaded . . . to do a stronger selling job for you in the important St. Louis market. KTVI is first choice of St. Louis families. (Pulse and ARB).

Why don't you jump aboard this sales-producing wagon?

KTVI 2
CHANNEL ST. LOUIS abc

Represented by BLAIR-TV

caused by excessive demand chasing scarce goods.

But if there were no scarcity for the basis of the inflation what do the economists today reason about that?

Now there is a very interesting change in economic thought. Some believe that this inflation was not caused by excessive demand, but was actually caused, in part at least, by lack of encouraging production. Through increased production you can keep prices in line, but with slowing down of production there often is a pressure to increase prices to protect profits. In other words, manufacturers faced with a declining rate of growth, and, therefore a squeeze on profits, have in many cases had the urge to raise prices—which is in itself inflationary.

Unless you can produce at a high level and preferably at an expanding level, you have very little chance of beating the profit squeeze, because you are increasingly having labor demands which are making labor a fixed cost which doesn't fluctuate. Unless you get into a very serious unemployment that cost doesn't come down.

You can bring about a decrease in prices if you cause enough of a depression. In other words, if you cause employment to reach a stage where there is a serious decline in demand and distress selling, then you have prices going down. But up to that serious point of distress selling any slowdown in demand tends to urge prices to go up in order to protect the profit level.

Would you call the present situation a recession?

We have been in a definite but unnecessary recession which started early in 1955. Now as a result of that, throughout '56 and '57 we have fallen behind the level of consumer demand which we should have reached in order to meet this production goal of 10 years from now—fallen behind to the extent that we actually have built up a backlog of about $28 billion.

That's an awful lot of consumer buying —$28 billion—that we have lost and that we should catch up with. Now with this change in attitute—with a relaxing of the hard money policy, for example, and reversal of attempts to slow down consumption—I think there is a very good chance that with adequate promotion, adequate selling and advertising, we could within a year or a year and a half catch up on that backlog which could mean as much as a 10% increase in total sales to consumers by 1958-59. The fundamental long-term basis for a very substantial expansion in our economy is just as sound now as before the slowdown. The need for increased selling and advertising effort is more urgent now than ever.

How will this increased need for advertising and promotion be stimulated? Who's going to do it?

I think it has to be through a changed attitude and a recognition of the importance of consumption on the part of manufacturers and producers and even on the part of government. I think they are beginning to recognize it now. There is growing recognition that expansion in consumption can stimulate the production needed for a balanced budget. And that simply means that instead of reducing selling efforts, if anything, at this time they should be increased.

You mean advertising?

Advertising is a part of selling.

One thing. Going back to this decline in consumption, there was no proportionate decline in advertising during that period, was there?

No, advertising continued to increase, but not as rapidly in 1957 as it had in years prior to that.

That doesn't mean that advertising wasn't doing its job, does it?

No, it can't be said to be that because there were definite barriers put in the way of a growing economy. These barriers were erected to stem inflation. I mean people couldn't buy houses, for example, because often they couldn't get the financing. Credit was restricted in a great many areas, and there was a growing belief on the part of people that they shouldn't expand their consumption, that they were doing a bad thing by buying too much, that they were causing the very inflation that was taking the money out of their pockets.

Do you feel that the recession will continue during the first half of 1958?

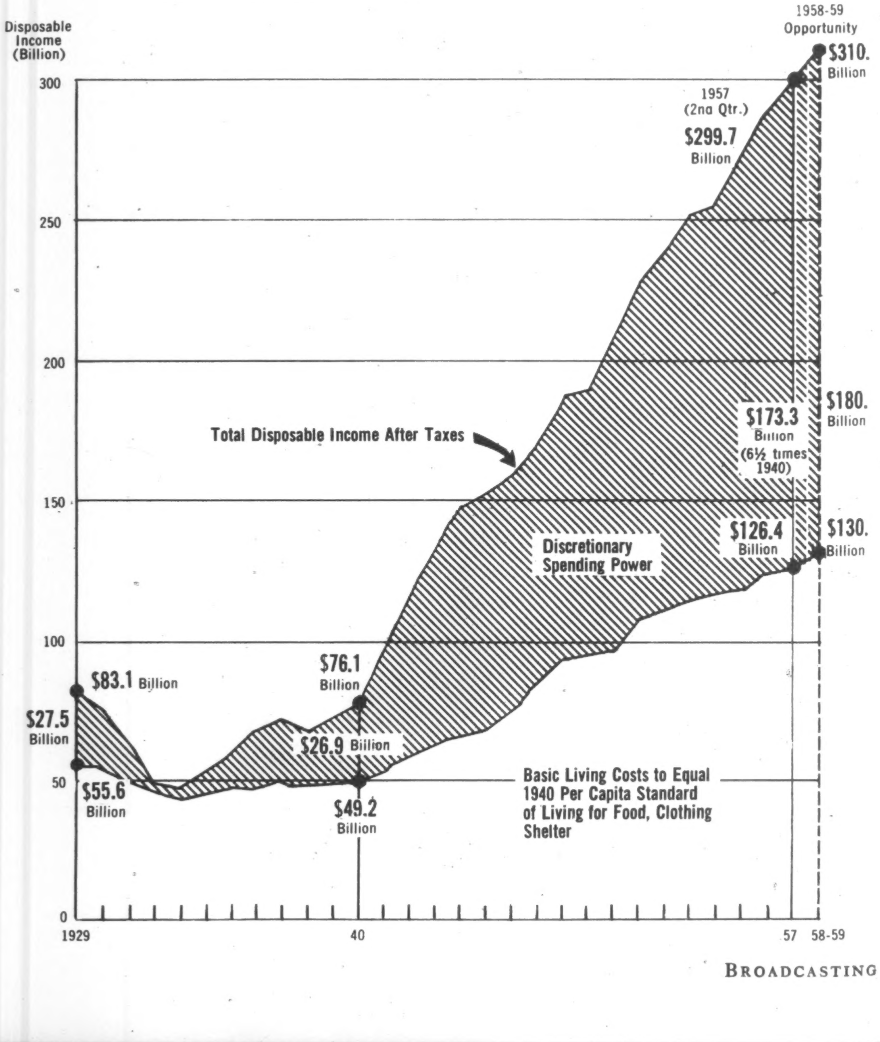
There is a possibility that it could continue longer because it takes time for these things to change. There seems to be a lag of as much as a year in the effect of changes in monetary policy on the consumer standard of living, and monetary policy was not changed until November 1957. There is no reason basically why we should continue to go down. We should, actually, have reversed by now, and there is an immediate opportunity for a 10% change upward if we do an aggressive selling job.

And that 10% could really work magic, but here is something which most people don't understand. They think wishfully of a balanced government budget, but they think that the only way to balance a federal government budget is either to increase taxes, which cuts down on purchasing power, or to cut expenses. Well, now that is a desirable thing—to cut expenses—but with the changed attitude which we now face because of the Russian advances in science I think that we have very little opportunity to look forward to reduced government expenses. That would mean heavy government deficits unless we increase consumer demand and production.

There is magic in consumption. If you had as much as a 10% increase in the level of consumer demand in this country within the next year or year and a half, that is, another $28 billion added to our $280 bil-

HOW DISCRETIONARY SPENDING POWER GROWS

- **Income after basic costs up sixfold since 1940**
- **Spending opportunity has reached $173.3 billion**



"BETTER SEND A COUPLA DOZEN ORCHIDS, TOO!"

TAKE it from us — our Red River Valley hayseeds could show lots of you city slickers a thing or two about fancy livin'!

That's because their take-home pay is downright staggering. Lots of it goes for plain old necessities, but there's always plenty left over for loads of "luxuries", too. For big things like Volkswagens! Little things like vitamins! Medium-sized things like vacations!

To sell the Red River Valley's "Rural Rich", use WDAY-TV— the fabulous Fargo station that completely dominates the area. Let your PGW Colonel give you the whole WDAY-TV story*.

**Including facts-and-figures, if you want 'em!*

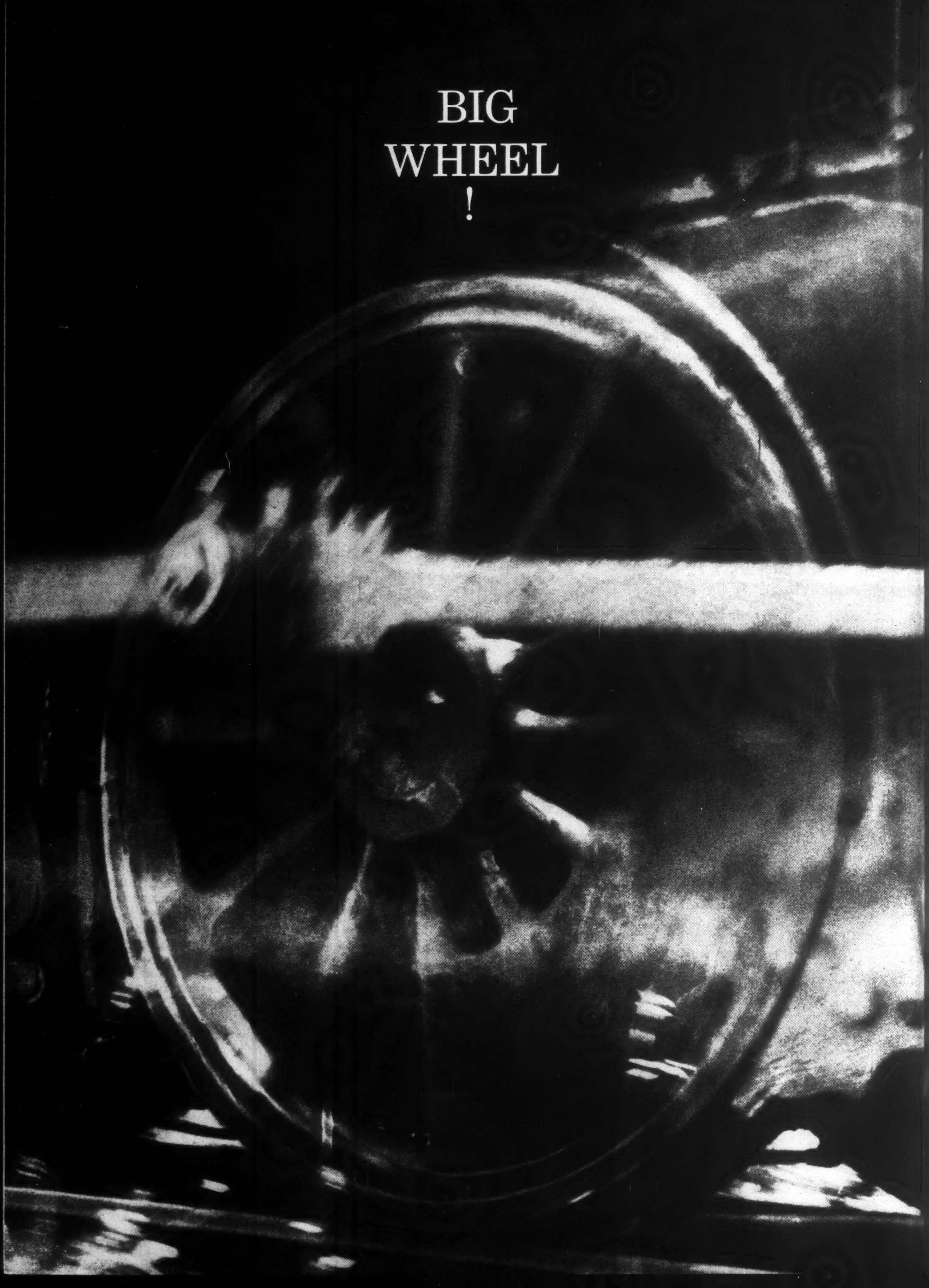
WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

PETERS, GRIFFIN, WOODWARD, INC., Exclusive National Representatives

BIG WHEEL !



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When CNP rolls on a railroad-building series, it doesn't play choo-choo train with Toonerville Trolleys, it makes tracks for the *real* thing—UNION PACIFIC!

All outdoors isn't big enough to hold a series like UNION PACIFIC. In addition to the breathtaking scenery that lines the actual Omaha-to-Ogden route, we're using the mammoth MGM Culver City Studio, with its own towns, rail line—even a home-grown river. When we spin a saga of the West, we spare no expanse!

Since we're in the railroad-building business, would you like to look at our line?

CNP

NBC TELEVISION FILMS—A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

lion standard of living, you would so broaden the tax base in this country that you could have a 10% cut in personal income tax rates, have an increase of defense expenditures of $2 to $4 billion annually over what we are spending (which is what they are saying we need) and still have a balanced budget. The revenue from that level of production and consumption would be—even at reduced tax rates—somewhere in the neighborhood of a $75 billion revenue to the federal government, which is more than enough to balance the budget.

That's the magic of consumption. That's what can happen because 92% of government revenue comes from two sources—income taxes on individuals and income taxes on corporate profits—and both of those are very much influenced by the level of production and consumption.

Is there a particular part of the economy which is lagging more than some other part?

Well, soft goods have lagged for several years, and I think here is direct evidence of this principle of the educational force of advertising in the growth or lack of growth of consumption. Between 1940 and 1956, for example, one of the big major areas of our standard of living, which is food, held very closely to the overall consumption level—actually increased its share of the total consumer expenditures from 23% pre-war up to 26% now.

Now food has been very aggressive in the area of advertising. The food industry has made real progress in packaging, improvement of products and attempts to change the diet habits of people. As I pointed out earlier, there is still a further opportunity for expansion of food purchases if people really take on the habits of income groups in which they move. Nevertheless, food, one of the big advertising areas, did keep up with the overall economy.

Clothing, on the other hand, actually lost about 2% from something like 8½% of consumer expenditures to 6½% in that same period of time. Clothing and textiles have not been advertised nationally on a broad mass basis with anywhere near the same relative intensity as food. And the retail effort has largely been a price effort rather than an educational effort. I think the contrast between those two shows what I am talking about in terms of education. One has kept up with the economy; the other has not.

Is that relationship between advertising and keeping up with the economy—is that true in other fields, too, in durable goods or hard goods?

No, durable goods such as automobiles and appliances have been aggressive advertisers and have gained a larger share of consumer expenditures. They have, however, been very directly affected by the tight-money policy and the credit squeeze in 1956 and 1957. In other words, the backlog of consumer demand in there has been held back by monetary policies so that advertising couldn't entirely overcome that.

Automotive sales were at a very high level even so. They were near 6 million in 1957, higher than people ever dreamed of a few years back. But automobile sales could have been and should have been closer to 7 million.

Well, should we expect a manufacturer to advertise more as we go into a period of a slowdown or a slump or a recession?

It depends upon what the cause of a slowdown or recession is. If there were a very definite shortage of purchasing power or some real basic economic reason why we had to stagnate and not go forward, then one might be wise not to throw his money into that pool, but I think the conditions today are entirely different from that.

I can show that we have a backlog of ability to buy, a high level of purchasing power. There is an opportunity for immediate expansion of $28 billion in consumer demand.

Mass millions have moved up in their levels of income and productivity where if they were given the chance to produce, they could increase their consumption. There's every opportunity for substantial increases in consumption, so that anyone who is really aggressive, I think, has a very good chance, even in a slowdown period, of pulling himself into an area where he can beat this profit squeeze, because the purchasing power is there, the population is there—increasing at the rate of 3 million a year—and it comes down largely to a matter of attitude on the part of the consumers.

Is that a firm rate of 3 million a year increase in population?

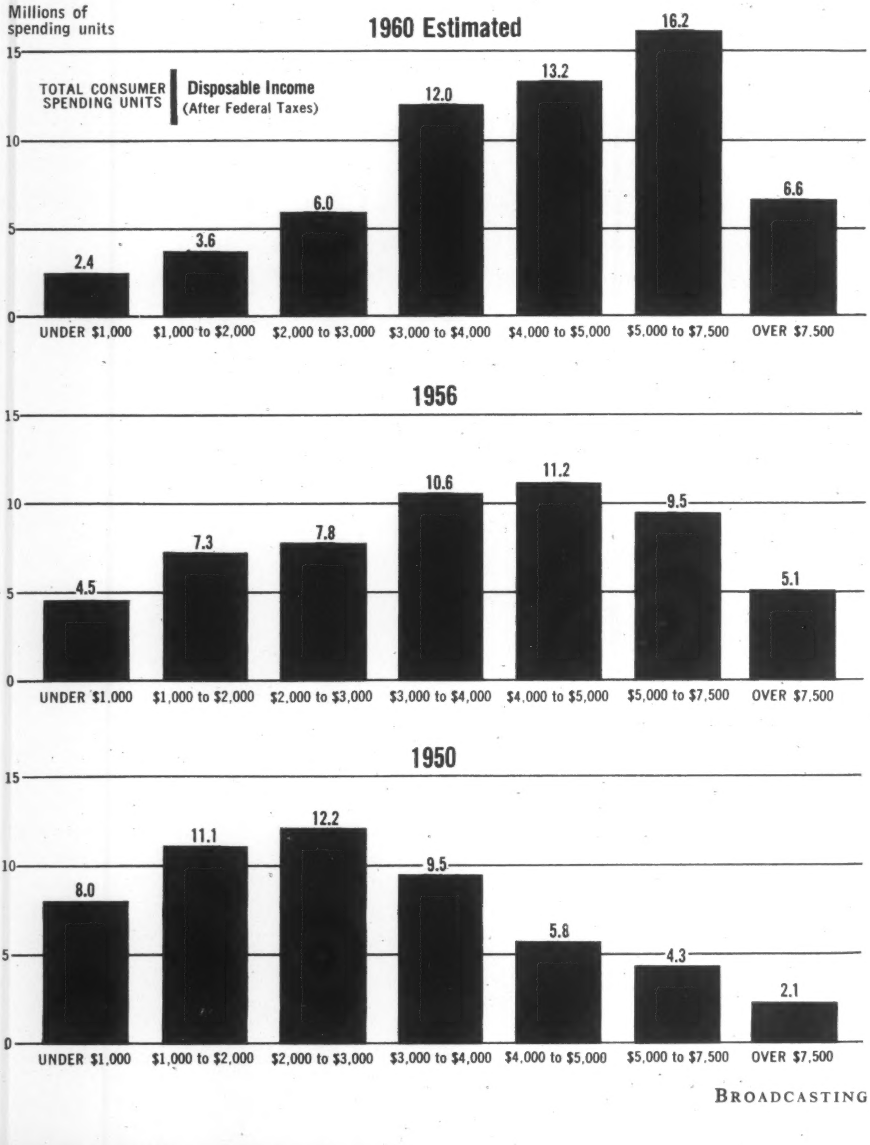
Yes, that has been it for the last several years, a little over 3 million a year. That's as much as adding a Philadelphia to our market every year.

Would you expect this growth to continue?

There's a reason why it should even increase. If you look at the birth rate chart since 1940, you will find that from 1940 to today there has been a very rapid increase. We went from some 2,600,000 children born in 1940 up to 4,300,000 born in 1957. The rapid increase in the number of births started in 1940. Now the beginning of the family formation stage—the age groups that begin to get married—is around 18. That's

MASS MILLIONS RAISE THEIR INCOME LEVELS

- **Striking increase noted in average disposable income**
- **Over $7,500 group to triple 1950 level at end of decade**



"utsökt! och det visas på komo-tv"*

This is quite a compliment – translated from the Swedish. KOMO-TV's exclusive Christmas Eve film telecast of Stockholm's colorful Lucia Festival scored a rousing hit with Seattle's large Scandinavian community.

Such an event is typical of KOMO-TV's coverage of human-interest events that capture viewers in Seattle and western Washington. A measure of this faith is the fact that the Swedish community chose Katherine Wise – KOMO-TV's well-known home economist – to accompany Seattle's Lucia Queen, Sally Lou Wilson, to Sweden. Cameraman Ed Sierer went along to film highlights of the trip.

"Talking the language" of our viewers – and accenting *their* interests – has won a loyal audience that shares its trust and enthusiasm with KOMO-TV advertisers. Upon this solid foundation of service KOMO-TV's role in a growing and prosperous area has been firmly established.

*"Wonderful, and it's on **KOMO-TV**"

REPRESENTED BY NBC SPOT SALES

where family formation starts. Obviously those born in 1940 are reaching 18 now. The number reaching 18 each year will increase rapidly in the next few years. It will increase to a level as high as 65% over today in a very short time. That means we will have a very rapid increase in family formations over the next 15 years.

If I were an advertiser and I wanted to come out with a new product to add to the products that are now being advertised, would this be a good time for me to introduce it?

As good a time as any and perhaps better than most. I see no reason to hold up because we have had a slowdown. Any slowdown we have from now on is purely psychological. We need the stimulus now of new and improved products with aggressive advertising to reverse the psychology of the unwarranted slowdown.

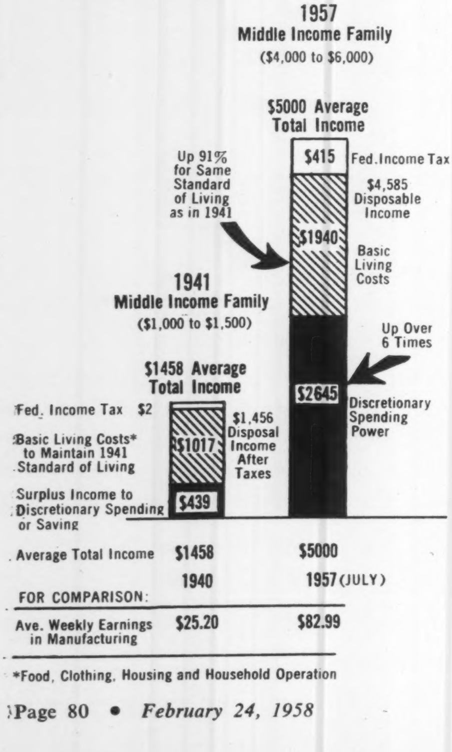
Aren't personal savings also another indicator of the economy? I wonder if you could tell us something about that?

Personal savings are important. I think there has been a misconception that personal savings and consumer buying are somehow in conflict. There has been the belief that there is a fixed level of what the consumer has and if you increase consumer buying you have to take it out of savings, or if you have increased savings, you can do so only by cutting down on consumer buying.

Our past history since pre-war has shown that the two are not incompatible, that you can have both an increased level and rate of savings along with an increased standard of living.

MIDDLE FAMILIES DOING WELL

- **They have a lot more spendable income**
- **Average now $5,000; was $1,458 in 1941**



*Food, Clothing, Housing and Household Operation

How do you do that?

You do that because an increased standard of living increases production, and that increases the overall level of revenue to individuals and makes possible higher wages and higher incomes.

As people move up in income brackets, they are able usually to save a higher percentage of their income. In 1939 when the rate of consumer savings was about 4% of disposable income, savings were only $2.9 billion and consumers purchased only $67.6 billion of goods and services. Now the consumer income is up over four times what it was at that time and consumers have increased purchases to $280 billion. Along with this increase in consumer buying our rate of savings is up to around 7% instead of 4%.

In other words, in terms of actual savings we have gone from a few billions of dollars, 2 or 3, up to around $20 billion a year in savings; and the rate is around 7% of income whereas pre-war it was around only 3 or 4%. So we demonstrated that a higher standard of living and higher consumer purchasing actually encourage a higher total savings, both in physical amount of savings and in rate of savings.

That's important because we have to have savings in order to provide the capital for plant expansion and equipment.

How much plant expansion do you think there will be in the next year or two?

I think that undoubtedly it will slow down from what we had in 1956 and even 1957 because again there was a very discouraging attempt to keep expansion in line as a measure to stop inflation so a great many of the expansion plans that were made based on projections of demand have either been slowed down or cancelled.

Now if we can demonstrate that demand can be expected to expand again, some expansion plans will be reinstated or new ones made. But again there will be a lag. It takes time between the planning and the actual expansion.

Isn't inventory also a problem?

Yes, but inventory has been pretty well brought down. It had been building up. Back in 1955 it had been building up at the rate of nearly $5 billion, and I think that some of our monetary policies were justified in bringing that down. Now inventories are being liquidated. From a rate of accumulation of $5.7 billion in the last quarter of 1956 we dropped to a liquidation rate of $3 billion in the last quarter of 1957. That is a change of nearly $9 billion in the rate.

Some people think the stock market is a good gauge of the economy. Do you?

I don't think the stock market has generally been a good reflector of the state of the nation, particularly not of the mass consumer market.

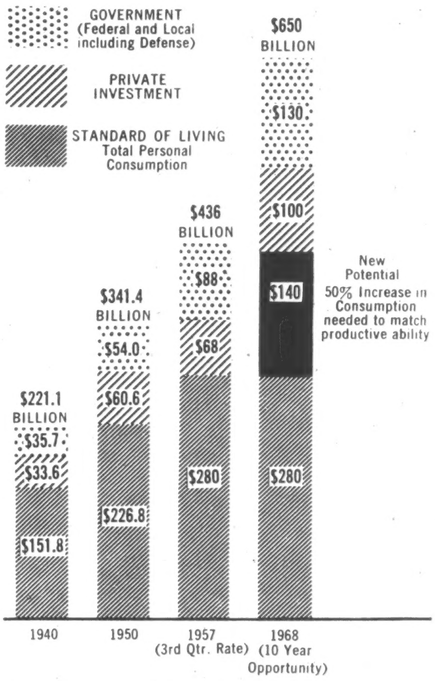
Is the stock market one of the causes of the slowdown?

A slump on the market definitely cuts down on one form of purchasing power—that is, the values of stock. The paper values of stock on the New York Stock Exchange lost almost $40 billion in this last slump. Well, that isn't money directly out of the pockets of individuals, but it is out of their minds at least. It is a paper loss, and it has quite a psychological effect on management and on expansion plans.

CHANCE FOR BETTER LIVING

- **Productivity, population growing**
- **$650 billion production by 1968**

(All in 1957 Prices)



Based on population growth of 1.7% per year and minimum increase in production per capita of 2% per year. (In 17 years real production per capita grew 2½% per year, 1940-57. If that 17-year rate were applied, the potential production in 1968 could reach $690 to $700 billion at 1957 prices.)

What about prices of consumer goods and services? Do you think they will continue to rise?

The consumer price index is around 121.6 now on the base of 1947-49. I wouldn't anticipate it going up to more than the index of, say, 125, and I think it can be stabilized before it goes beyond that.

The pressure is still on in some areas to cover diminishing profits by increasing prices—to attempt to make profits on reduced volume or static volume. If the volume could be increased, that pressure to increase prices would disappear.

In the old days a slump was ordinarily a signal to start firing workmen, reducing wages and cutting prices. But you can't fire workmen that easily now, you can't cut wages, so the urge is to raise the price when the volume goes down.

Now, with excess capacity, if you can get a large enough volume there wouldn't be that urge to raise the price.

In other words, the greater the volume of production, the more likely that your price could be held?

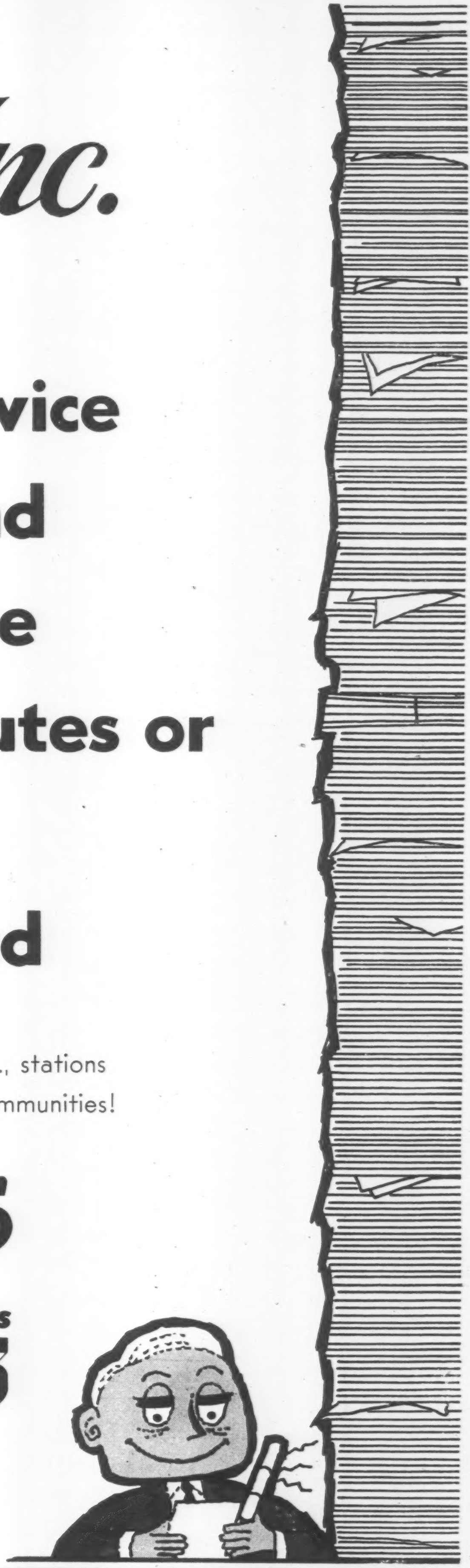
That's right, as long as we have the capacity and no shortages.

And you can beat the inflationary cycle or pressure?

That's right. Professor Sumner Slichter of Harvard U., one of the leading economists,

In 1957 the four *Plough, Inc.* Radio Stations ran 187,344 Public Service Announcements and 6,392 Public Service Programs of 5 minutes or more, for hundreds of organizations and services.

another reason why Plough, Inc., stations are an integral part of their communities!



Radio Baltimore
WCAO

Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS

REPRESENTED NATIONALLY BY **RADIO-TV REPRESENTATIVES, INC.**
NEW YORK CHICAGO LOS ANGELES
BOSTON ATLANTA SAN FRANCISCO SEATTLE

has been saying that many have erroneously believed that all sustained inflation has to originate with excessive demands. People are learning that this is not true and that the attack on inflation through industrial engineering, product design and better management has great possibilities.

Slichter says the No. 1 problem of the country has become how to increase production, not how to check creeping inflation. He feels that it is important for the United States to pursue a policy of guns and butter by rapidly raising the standard of consumption of the people while holding its own in military competition.

Production per se wouldn't bring us up to where we want to be, would it?

Well, production per se is an important factor, because you can get efficiency of production through a higher level of production. And Slichter points out that he looks upon the Russian advances and the sputnik as a favorable thing for the American economy because it suddenly shocked us into a realization that it is production and advance in science that we will have to have. He also points out that in order to carry the costs of this matching with Russia we are going to have to increase our production very rapidly, and I agree with that.

We seem to have a new concept of marketing in hard goods. I wonder if you might discuss it. It is this: It is more psychological obsolescence or style obsolescence rather than the physical obsolescence of the item involved.

I think that's a characteristic of our whole standard of living. We are so far above a bare subsistence level now, even in our diets and in all these things, that we could defer purchases for a long time. If we waited for things to wear out, if we waited and were satisfied with wearing our suits of clothes until they become really threadbare, or if we waited until we got the last possible mileage out of an automobile, we wouldn't have this kind of a standard of living.

As long as you can give human satisfaction and the human being is willing to pay for that satisfaction with hours of work for this higher standard of living, then it is a good thing. It is not wasteful. And so obsolescence, as we think of it, can be a very favorable thing, so long as it gives the consumer happiness and pleasure in having a better styled item or whatever the various human motivations are for having a better standard of living—that's favorable.

But, in almost anything you can mention we are far above the bare subsistence level. In food, for example . . . the lower the level of living the more people live on basic grains eaten directly by the person, like just straight rice or straight corn or wheat, and as they increase their standard of living they turn more and more to the protective foods, the protein foods, which go through the animal's cycle. Now that increases the need from the agricultural standpoint by a ratio of seven to one. In other words, it takes seven times as much grain in the form of turning it into meat as it would if you ate it yourself, and yet the human satisfaction and the human level of health is much better perhaps if it is put through the higher cost mechanism of the animal in dairy products and in meat.

I would like to direct this for a moment to advertising. How big will advertising expenditures be this year?

They may be $11 billion. But that's too low an increase for the type of sales opportunity we have now with a backlog of $28 billion of additional consumer buying to stimulate. We should think in terms of an increase up to $12 billion in advertising expenditures. Expenditures in 1957 were about $10.5 billion.

If we look forward to sustaining the kind of economy I am talking about 10 years from now, we should have around $20 billion of total advertising per year.

In 10 years, that is?

Yes.

What is the advertising per capita?

In 1957 it was $63 per capita.

How does that figure compare with, say, 1950?

It was $38 per capita in 1950 and $16 per capita in 1940.

So the per capita advertising expenditure is rising rapidly?

Yes, and I think the very fact that advertising has gone up as it has is one of the factors in our economy in holding the level of living where it is. The attitude of management has changed since before the war.

It used to be that advertising was thought of as an expense, and it was one of the first things cut out to protect profits, irrespective of what effect that might have on the future growth of the company.

In 1949 we had a great scare that we were going into a recession, and at that time, contrary to any time in the past, advertising expenditures were increased instead of decreased, and consumer buying increased instead of going down.

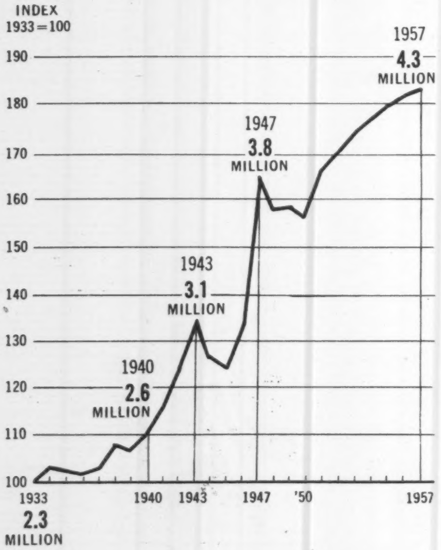
We soon got out of that recession. It didn't turn into a primary post-war depression.

We had another experience in 1954. Again we had fear of a depression. We had a cut back in production, and the production level went down, inventories went down, but the consumer continued to increase his purchases—not as fast but an increase. Advertising again in '54 was higher than it was in '53, and both times management, instead of cutting out advertising at the first threat of recession, actually increased advertising, and I think that was a strong factor in keeping both of those periods out of turning into the depression spiral so many were worried about. I hope the same sound reasoning will happen now.

In both cases those were psychological ex-

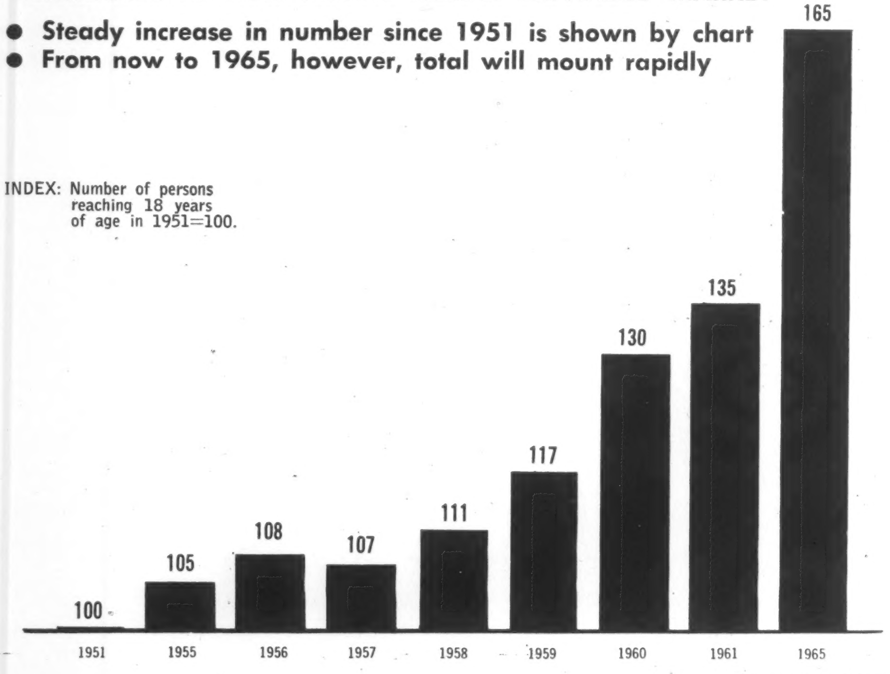
BIG BOOM IN BABIES

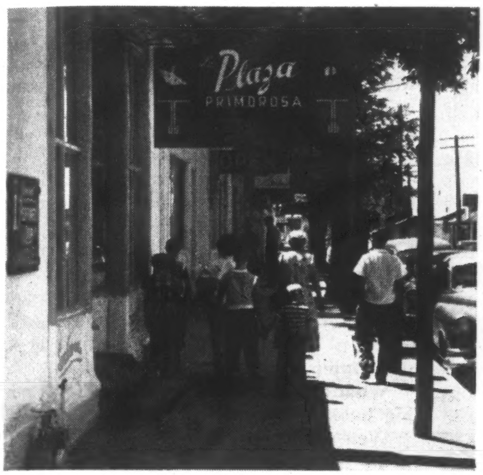
- **In 1940 2.3 million were born**
- **Total hit 4.3 million in 1957**



ENTRANCE OF NEW ADULTS MEANS EXPANDED MARKET

- **Steady increase in number since 1951 is shown by chart**
- **From now to 1965, however, total will mount rapidly**





This was Albuquerque

This is Albuquerque

Here is the nation's newest *billion dollar market* and the nation's *90th* market in retail sales—still growing at a rate 3 times above the U. S. average.

In this vital, young market, KOB Radio and KOB-TV are the undisputed leaders in their fields.

Pulse shows that KOB Radio leads in all time segments—Monday through Friday, sign-on to sign-off! ARB shows that KOB-TV commands 166 of the 256 quarter-hours of telecasting during each week.

You cannot afford to ignore this rapidly expanding market. To reach it and *sell* it most effectively and most economically, your best buys—your *only* buys—are KOB Radio and KOB-TV reaching more homes than any other media in the area.

Let your nearest Petry office or a KOB representative bring you up to date on active-buying Albuquerque.

RADIO
770 K.C.
50,000 WATTS
NBC

KOB

TELEVISION
Channel **4**

ALBUQUERQUE, NEW MEXICO
"Serving and Selling the Surging Southwest"
Represented by Edward Petry & Co., Inc.

periences then, were they not, Mr. Johnson?

Yes, the consumer did not stop buying, but the advertiser had the same sort of fears that he had had back in previous depressions before the war, yet he reacted differently. As I say, in pre-war at the first threat of recession he would cut out what seemed to be areas that could save in expense. Now I think advertising is increasingly looked upon as a very vital force in the business rather than an expense.

Do you think in the period which we are traveling through now the advertiser is likely to resist the increasing cost of advertising to him?

It depends on what you mean by resist. I think the advertisers and the agencies are taking a real look at costs in terms of efficiency. In other words, as you always do in a period when you've got a profit squeeze, you want to make every dollar go just as far as it will, so you take a second look at all your recommendations to see whether they really show the best value and the best likelihood of reaching your goal. That is different than just resisting cost increases as such.

In other words, something which the advertiser always does—only he will be doing more of it!

Yes, because there is not the free spending urge; there's the wanting to look to see if you get value received. I think that's the important thing.

Do you think that will produce pressures for lower rates?

Not necessarily more than you always have pressures for lower rates or at least pressure to justify the rate that you have in terms of what you can deliver. I don't think any advertiser complains about the rates if he feels he is getting the value out of it—if he feels that it is doing a selling job.

I wonder if you would go into a little detail on your statement that the standard of living—of buying—has to increase 50% in order to keep up with productivity 10 years from now?

Well, as I have said, to support a $650 billion level of production, the consumer level, the standard of living would have to go up from $280 billion to $420 billion. That's a 50% increase. That's the level of consumer buying needed.

Now you obviously can't get that increase by population alone. Population growth is enormous and helpful, but that would only account for about one-third of this 50% increase we have to have. The other part has to come about through a change in the concepts of living, that is, the real basic per capita increase in the standard of living—a changed diet, an improved diet, perhaps more home life, all the things that have to do with convenience in the home, the convenience in foods, all the things that have to do with greater enjoyment of life.

It's the changes in the concept and ideas of how to live that are going to have to account for ⅔ of that increase—the other ⅓ can be accounted for by the population trend. Well, that ⅔ of that 50% increase means that we have to do a very substantial educational job to overcome the habits of people which have been formed during a whole lifetime—for example, diet habits based on what their mothers taught them.

If they are in a particular income group and come up into an area where they could have a different sort of a diet and their income justifies it, they don't automatically change that. So many things are a matter of taste that were acquired under a different sort of a way of living. There is a habit lag in clothing habits—yes, even in automobiles. You can realize this when you think of the way people work now. They live in suburbs to such a great extent or in auto distance from work so that the family car is driven to work by the man and either parked at a station or parked at an industrial parking lot.

When you realize that those cases represent some 17 million families in the country that are in that situation where the family car is taken away every working day . . . and when you realize that those families are working families where they have the money to own a second car if they want to . . . and realize that the wife in most cases apparently is satisfied to be left without a car . . . then you can visualize the enormous potential car market still to be developed by advertising and education.

If you just took 10% of that group of people who really need a second car each year, you would add over a million cars a year to the automotive market. Now there is an example of where the problem is: finding and developing the need.

What other potentials are there for changing habit patterns?

Well, another potential area for awakening is in the whole clothing and textile field where I don't think there have been many signs of awakening yet. That is one of the fundamental items of our living standards which has been slipping, as a share of what people have been spending their money for.

It isn't the fact of the utility of clothing; we could wear gunny sacks, you see, and keep reasonably warm. This clothing picture can drastically change if people just thought of this as a part or model of a better standard of living as they move up the income ladder —to have more changes of clothes or better styles, more sports clothes, and things of that sort which they don't really need, but which they could very well fit into a better standard of living.

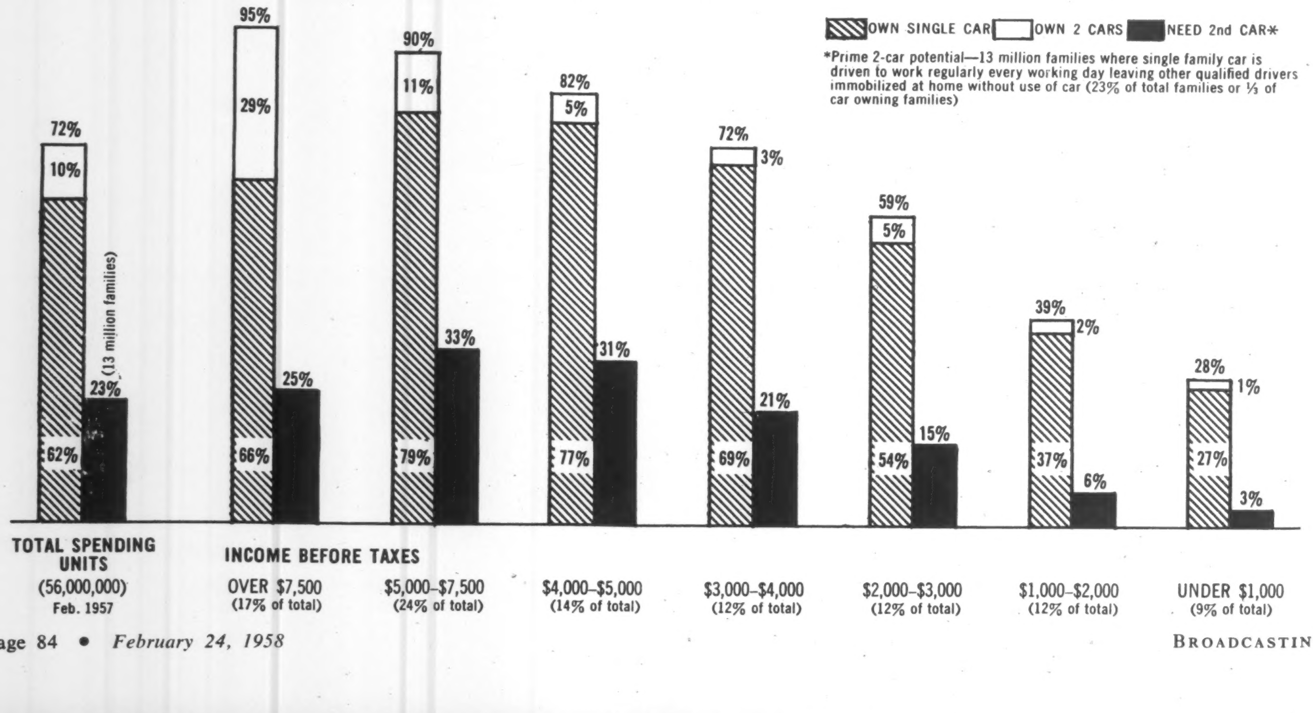
Here is a tremendous new business opportunity for media associations is it not?

Yes, it is an educational job. It is a job of changing people's concepts, of changing their thought of a way of life.

END

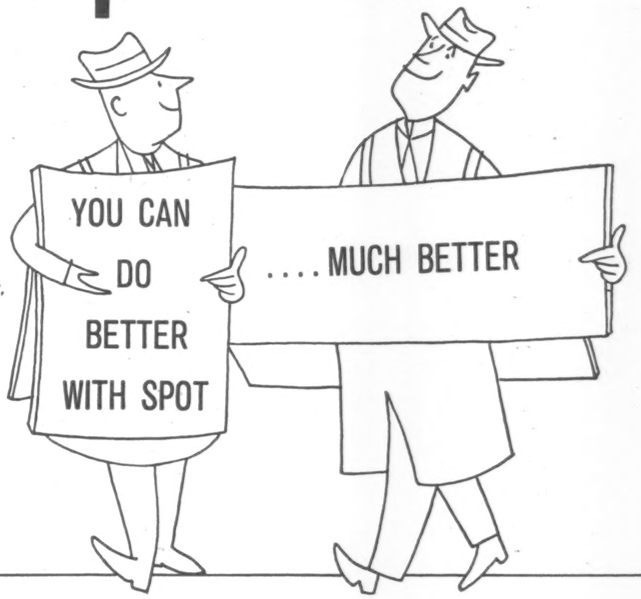
HUGE NEW MARKET POTENTIAL FOUND IN AUTOMOBILE OWNERSHIP

Nearly one out of four families needs second car, offering opportunity for sale of 13 million autos



*Prime 2-car potential—13 million families where single family car is driven to work regularly every working day leaving other qualified drivers immobilized at home without use of car (23% of total families or ⅓ of car owning families)

from 1953 thru 1957 national advertisers invested over $1,000,000,000.00 in spot TV!


YOU CAN DO BETTER WITH SPOT
....MUCH BETTER

The Katz Agency, INC.

NATIONAL ADVERTISING REPRESENTATIVES

477 MADISON AVE, NEW YORK 22
CHICAGO • LOS ANGELES
SAN FRANCISCO
ATLANTA • DALLAS
ST. LOUIS • DETROIT

VERY LATEST NIELSEN PROVES IT:

WCCO Radio
listeners than
Minneapolis
stations . . .

Nielsen Station Index for Nov.-Dec. '57 Shows:

- **SHARE OF AUDIENCE**—WCCO Radio is the clear leader with 47.3%. That's greater than the next five stations combined!
  (Station total, total day, seven-day week)
- **DAYTIME DOMINANCE**—WCCO Radio is way on top with an average of 52,200 families per quarter-hour. Again, more than the next five stations combined!
  (Station total, 6 AM—6 PM, Mon.—Fri.)
- **QUARTER-HOUR WINS**—In the metro area, where competition is keenest, it's WCCO Radio all the way with 342 first places. That's 2¼ times more than all other stations combined!
  (Total day, seven-day week)

has more
the next five
- St. Paul
combined!

WCCO Radio

Minneapolis-St. Paul
The Northwest's 50,000-Watt Giant
Represented by CBS Radio Spot Sales

TWO OTHERS VOICE ECONOMIC VIEWS

How news affects the economy

Dr. Gabriel Hauge, special assistant to the President for economic affairs, addressed the meeting of state broadcasting association presidents last Wednesday in Washington. This is his excerpted text.

To a group of Americans in the field of broadcasting perhaps an economist may venture a comment on the problem of communication in his own field. Let me take as an example last Wednesday's economic statement of the President which apparently has left some people with the impression that he predicted a business upturn in March. That this mistaken impression was gathered from his statement illustrates how difficult and even hazardous communication at times can be.

Consider what the President said bearing on this matter.

First, he stated that indications pointed to the start of a pickup in job opportunities in March. On the basis of the existing schedule of reporting by the Departments of Labor and Commerce, the March figures will become available during the second week of April. It is most unlikely that the February figures, reported in March, will show any improvement over the January figures reported last week—rather the contrary is to be expected.

Second, the President stated that a job pickup in March should mark "the beginning of the end of the downturn in our economy." This language hardly seems to say that an upturn in the economy will come in March. Improved employment in March, reported in April, should constitute a good sign that the downturn was running out of steam. But, obviously, an economy as vast and complex as ours does not change its direction abruptly and proceed to turn around on a dime.

Personally, I would expect to see the downturn slow to a stop during the second quarter of this calendar year. Thereafter, in my judgment, the forces making for an upturn should start to outweigh the downward forces, thus signalling the beginning of a general advance.

I have taken the opportunity here today to analyze a misreading by some people of part of the President's economic statement, because of the relevance of effective communication to the state of confidence. The state of confidence is always an important factor affecting the state of business. It will have a key role to play over the months ahead in influencing the course of the economy.

By the nature of your work in communications, I know that you have a great interest in this matter. While I believe you should vigorously expose fatuous optimism, I think you should as vigorously expose unjustified gloom. I know you seek to reflect the true nature of the news from the economic front. I say this realizing full well that bad news tends to drive out the good. Over the next 60 to 90 days, the judgment that people form about the economic future will have much to do with the shape that future takes. Certainly one of the factors bearing on this judgment will be the balance in the news that they read and hear.

Let me give you a few examples of what I mean by balance.

While it is true that 4.5 million Americans were out-of-work at the last count, more than 62 million Americans were reported at work.

While automobile sales are well below expectations, housing starts last month were up 6% and rising applications for FHA mortgage insurance are an augury of further improvement.

While purchases of durable consumer goods are disappointing, retail sales generally are well maintained and scarcely suggest that consumers are taking to their storm cellars.

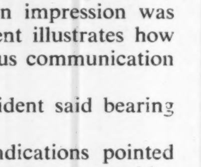
Economic facts, of course, will determine the economic news. Private or public statements about them will make them neither larger nor smaller. But the balance in which they are reported and the perspective in which they are viewed will have much to do with the nature of unfolding economic events.

Let me illustrate my point by a recollection from an earlier day of economic uncertainty. I recall sitting at lunch with some doctors a few years ago and heard a new phrase—"iatrogenic symptoms." In medical parlance this phrase describes symptoms induced in a patient by the way the doctor handles him. The analogy to economics is obvious. The nation's economic doctors, both in and out of the government, should conduct themselves so as not to induce iatrogenic symptoms in the economy that can only prolong the malaise and delay the recovery. These doctors can be concerned without being calamitous; they can be careful without being callous.

END

Forecast: Slight gains in '58

Richard P. Doherty, president of Tv-Radio Management Corp., before forming his own consultancy was director of the NAB Employer-Employe Relations department in Washington.



Total advertising expenditures in radio and tv will be slightly higher in 1958 than in 1957, with tv's gain running slightly ahead of the radio increase.

These trends are expected despite the present business trend and indications the recession will extend fairly well into 1958.

All media advertising expenditures reached all-time highs in 1957.

The all-media advertising total rose from $9.9 billion in 1956 to $10.3 billion in 1957, an increase of 4% and an 80% advance over 1950. In 1957 total radio advertising expenditures (time, talent and production) approximated $635 million which was an 11% rise over 1956; radio received 6.1% of the total advertising pie vs. a 5.8% portion in 1956.

Television continued to advance in 1957 with total advertising expenditures of some $1.3 billion, an increase of approximately 8% over 1956. Tv's share of the all media advertising dollar was 12.4% in 1957 compared to 12.2% in 1956.

Television, though higher in 1957 than 1956, was showing signs of softness—smaller increases than normally expected—during the last six months of the year and recorded the smallest increase in share of the all-media advertising pie since 1948.

Radio, after a vigorous spring and summer, leveled off in the fall and declined slightly during the October-December period.

Total all-media advertising expenditures in 1958 should be about the same as 1957, with a possibility they will be 1%-2% lower. While nobody can accurately predict advertising expenditures, however, on the basis of assumed general business trends, we are willing to project a realistic range within which advertising outlays may fall if general business follows the pattern outlined earlier in this report. We believe that total 1958 advertising dollars will be within the range of: (a) $10.1 billion, a 2% reduction from 1957, or (b) $10.5 billion, 2% over 1957.

In 1957 radio had its most impressive relative gains in national spot placements with network a close second but this strong upsurge in national spot flowed chiefly to some 850 stations (about 26% of the total industry) in the top 85 markets. The revival in network revenue meant little additional yearly income to the majority of affiliates.

All phases of radio advertising—local, national spot and network—should be slightly (2%-4%) better in 1958 than in 1957 so far as the total industry is concerned. This would mean total 1958 advertising expenditures of approximately $647 million to $660 million.

Within this overall radio industry picture, we expect fully 1,250 to 1,500 stations will show a decrease (5%-15%) in revenues. This category includes the radio stations which depend almost exclusively on local accounts. We suspect another 1,000 stations will just about hold their 1957 level throughout 1958. The exclusive group (750-950) of stations which have a very healthy balance between local business and national accounts

CONTINUED

NOW HERE IS TONIGHTS
EDITORIAL..........
WTVJ
MIAMI
2
Channel 4
2M

TONIGHT'S EDITORIAL

A WTVJ daily presentation

Since September 2, 1957, Ralph Renick, WTVJ Vice President in Charge of News, has given a daily editorial on the "Renick Reporting" news program.

This pioneering decision by "Florida's First Television Station" has resulted in even greater viewer acceptance of the station's news programs and has given WTVJ a stature that is unequalled in the South Florida community.

CBS TELEVISION NETWORK

Basic Affiliate

WTVJ CHANNEL **4** MIAMI

In North Carolina we like the old ~~songs~~ . . . sounds

Sound Selling since 1926

GREENSBORO, N.C.
WBIG
CBS Radio Network
1470 KC | 5000 WATTS

HOLLINGBERY, National Representative

should show an average rise of approximately 10% to 15%—these are in the top 75-85 markets of the nation; they attract most of the national spot business and their "local" markets are large enough to produce substantial advertising revenues from home town merchants.

In the Dec. 31, 1956, BROADCASTING we estimated 1956 television revenue at $910 million. Recent FCC data put this figure at $896.9 million, a variation of 1.46% from our estimate.

For 1957, our estimate is that television broadcast revenue (stations and networks) was approximately $965 million. This represents an increase of approximately 8% over the 1956 combined station and network figure of $896 million. Our forecast for 1958 tv broadcast revenue indicates an increase (over 1957) to a level of between $1 billion and $1.025 billion.

While these anticipated increases in tv broadcast revenue are smaller than has been true since 1950, it should be borne in mind that American industry generally anticipates no improvement or modest declines.

Television advertising should be 4%-6% better in 1958 than in 1957 for a variety of reasons:

In 1957, network tv suffered somewhat from program troubles. In all previous years, network programming offered progressive improvements in audience appeal. During 1957, there was less advancement in creative programming than in any year since the freeze period of 1950-1953; 1958 network program schedules can be expected to possess more advertiser inducement than was forthcoming in 1957.

They Want 'Hard Sell'

Tv is a "hard sell" medium and during 1958 advertisers will want less institutional and more "hard sell" of products and services.

Tv rates have constantly advanced and during 1957 reached a questionable stage for many stations. Relatively few tv stations will increase their rates during 1958. Thus, tv will become a better cost-per-thousand buy and attract more sponsor dollars.

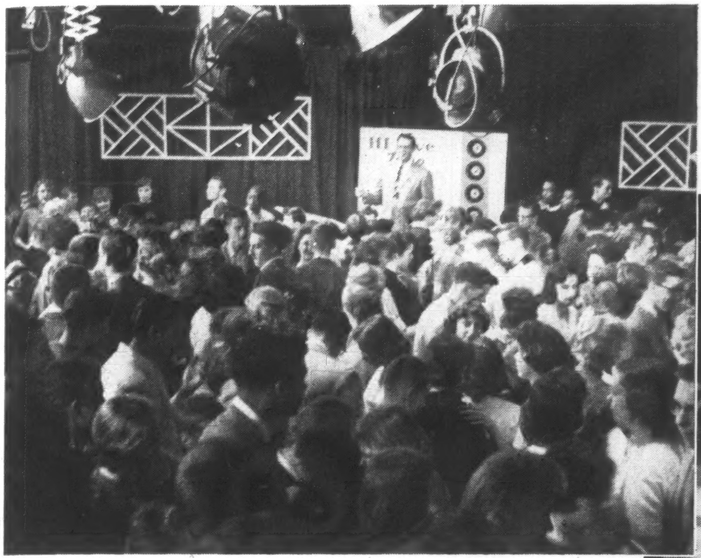
"Local" tv advertising has been on the rise due to at least three situations: (a) greater station sales emphasis at the local levels; (b) improvement in advertising techniques by individual tv stations; (c) cumulative success stories of local tv advertisers. During 1958, tv stations will give greater emphasis to selling and servicing local accounts and providing package plans which fit the budget of local sponsors. Local tv advertising should rise 12%-20% over 1957, taking the industry as a whole.

Incidentally, local (live and film) programming of tv stations is constantly improving.

The year 1958 offers a grand opportunity to television because:

1. Millions will be working fewer hours per week: tv can provide greater entertainment for more listener hours and thus hold public attention for substantially greater periods.

2. The public will be less free with entertainment spending during 1958. Tv provides, for the great mass, a non-cost medium of re-



it's new . . .

. . . it's a hit

. . . AND IT'S AVAILABLE!

It's KSTP-TV's "HI-FIve TIME," 5:00-5:45 p.m., Monday through Friday, the newest and hottest show in the Northwest.

With personable Harry Zimmerman as emcee, "HI-FIve TIME" was set up to handle 30 or 40 couples, dancing to the top tunes and competing for prizes. But word travels fast—especially when you spread it on KSTP-TV reaching into 720,126 TV homes in the area.

On the *third* day of the show more than *400* high school students (in suits and dresses as specified in the rules) showed up at the KSTP-TV studios to take part in the Twin Cities' most talked-about show.

There are still a few choice availabilities left in "HI-FIve TIME" and *NOW* is the time to take advantage of it. For details, check with your nearest Petry office or a KSTP-TV representative.

KSTP-TV

CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL ***Basic NBC Affiliate***

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

DOMINANCE

... that produces greater results from your sales efforts in the

RALEIGH-DURHAM AREA

48.6

SHARE OF AUDIENCE
SIGN-ON TO SIGN-OFF
(ARB, NOV. 1957)

MORE THAN THREE TIMES AS MANY QUARTER-HOUR FIRSTS

	Leads	Ties	Total
WRAL-TV	308	14	322
STATION "A"	62	7	69
STATION "B"	—	1	1
STATION "C"	98	8	106

WRAL-TV

TOP POWER, CHANNEL 5 NBC RALEIGH, N.C.

Covering North Carolina from Greensboro to the coast,
from Virginia to the South Carolina line

REPRESENTED BY H-R, INC.

laxation and entertainment. Viewership should rise if local and network programming meets the challenge, with reduced cost-per-thousand to advertisers.

3. Producers and retailers will need positive personalized selling and demonstration to attract consumer spending and tv can supply the instrument. In practically every line of retail business and manufacturing, competition for the 1958 consumer dollar is going to be rough. Businessmen will likely pare their advertising budgets and most certainly scrutinize carefully their various media expenditures. Tv is a top product-moving medium when station management gets down to the realities of the industry and its service to advertisers. The year will expose genuine tv station management for the first time.

4. Tv can satisfy the needs of a worried people better than any other medium of communication. During 1958, the public will be more worried than at anytime since the end of World War II. Employment, paychecks, business conditions, Russian scientific advances—these are but some of the situations which will worry Americans in 1958. No other medium can explore these problems so dramatically and effectively as television. If the tv industry—and networks specifically—rise to the challenge television will take on a bigger and broader public magnitude in 1958. If tv's screen of public audience grows larger, the advertiser will provide more dollars.

Obvious storm warnings

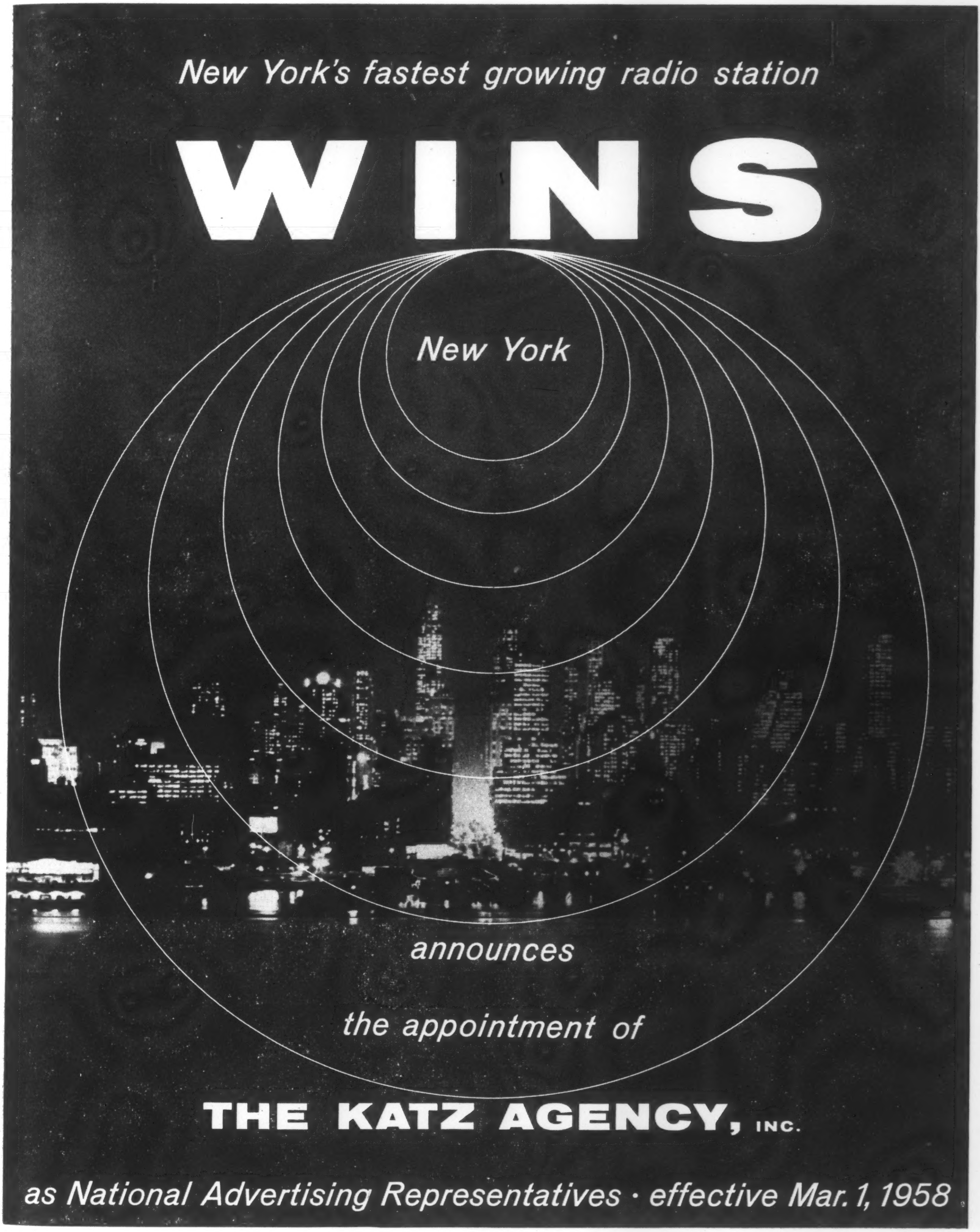
But recession symptoms can't be ignored.

Industry production is down 6 to 7%; steel production is only 54% of capacity, the lowest since 1949, except for periods of strikes; business profits are off 8%; unemployment is up to about 4,490,000; average weekly earnings have been moving downward for nine months; personal income has declined steadily since August, reflecting cuts in average weeekly earnings, corporate dividends, business profits and farm incomes; unfilled factory orders have dropped nearly a billion dollars; commodity prices (domestic and world) are at an eight-year low; retail sales were up 1% in 1957 but this reflects higher prices, with volume about equal to or below the 1956 level; freight car loadings in 1957 were 6.1% under 1956; home construction was at the lowest level since 1949.

Our 1957 annual forecast [BROADCASTING, Dec. 31, 1956] called the turn on the 1957 business picture, noting enough storm clouds on the horizon to "warrant the logical conclusion that a recession will develop during the second half of the year."

Never has there been such unanimity of opinion on the future outlook of business. Many government economists, bankers, college economists, trade leaders, union officials and financial analysts believe 1958 will experience further declines in the economy. The only question is how deep and protracted the recession will become. Optimists predict the slump will be mild and wear itself out within another 4-6 months. A hard core of analysts believe it will gather momentum and extend into 1959.

Recovery-breeding forces include a vari-



New York's fastest growing radio station

WINS

New York

announces

the appointment of

THE KATZ AGENCY, INC.

as National Advertising Representatives · effective Mar. 1, 1958

TIME BUYERS LIGHT UP OVER NORTHERN OHIO'S HOTTEST STATION—KYW RADIO

KYW is hotter than a 5-alarm fire, and ALL the ratings prove it!

Latest Nielsen shows KYW with 134% more audience than the next two Cleveland stations, 6 AM to Midnight, 7 days a week!

Latest Hooper places KYW 1st in highest share of audience, 7 AM to 6 PM, Monday through Friday!

Latest Cleveland 17-County Area Pulse, covering 1,028,000 homes, shows KYW 1st in every ¼ hour, Monday through Friday!

KYW is always kindling listener interest and buyer action. Right now, our "winter heat wave" promotion has the whole town talking! Without KYW, you're missing the hottest selling force in Cleveland and all Northern Ohio. Call KYW's Sales Manager, Ed Wallis and he'll start putting the heat on for you!

KYW radio / cleveland

Represented by Peters, Griffin, Woodward

Westinghouse Broadcasting
Company, Inc.

WBC

ety of governmental measures—easier credit and money policy; greatly increased defense spending; relaxed credit on home buying and unfreezing of government funds for military housing, slum clearance and cooperative housing.

From a realistic viewpoint, it is hard to see how any (or all) of these governmental measures will breed a recovery. They are plus factors which should slow down the recession but in themselves they are not strong enough stimulants to spark a recovery. The full effect will not be felt positively before early summer.

It is not possible that a major and severe depression could emerge with the comparatively high level of personal income which is anticipated in 1958. The most important force to change this situation would be the cumulative spread of public and consumer pessimism. At present, there are no signs of basic pessimism among the American people. We personally don't believe it will emerge even though a few million persons may worry a bit about their jobs, their paychecks, their dividends, their proprietorship or partnership profits. These worries may make them somewhat more cautious and selective in their purchasing but it may also make them more efficient in their work and the running of their businesses. We predict that administrative and governmental action will generate business optimism during the latter half of 1958.

Add these factors to the increased billions of dollars flowing into missile and military production (during the latter half of the year) and you have the ingredients to reverse recession.

The big picture

The 1958 economic picture shapes up like this—Overall general business will continue to slide off noticeably during the first half year; a temporary and slight improvement will occur during early spring; the summer will be one of flattening out accompanied by divergent signs of both improvement and declines in various sectors of the economy; mild recovery will be evident by September-November; the overall 1958 index of general business will be 5%-7% below that of 1957. If these predictions hold true, the 1957-1958 recession will equal to any economic setback since the end of World War II.

The three imponderables in the 1958 business forecast are: (a) war; (b) global depression; (c) strikes.

War, either on a large scale or on a small scale, would launch a rapid and quick revival in business even though it created a pessimistic attitude toward longer range profits and general welfare.

The now existing global recession requires serious consideration. Should the majority of free nations experience substantial further declines in their economy, the United States would feel the impact.

This could be a bad strike year, depending on the outcome of negotiations in the automobile and other important industries. Multiple and protracted strikes would plunge the economy to serious levels.

END

Dominance in
MONTANA

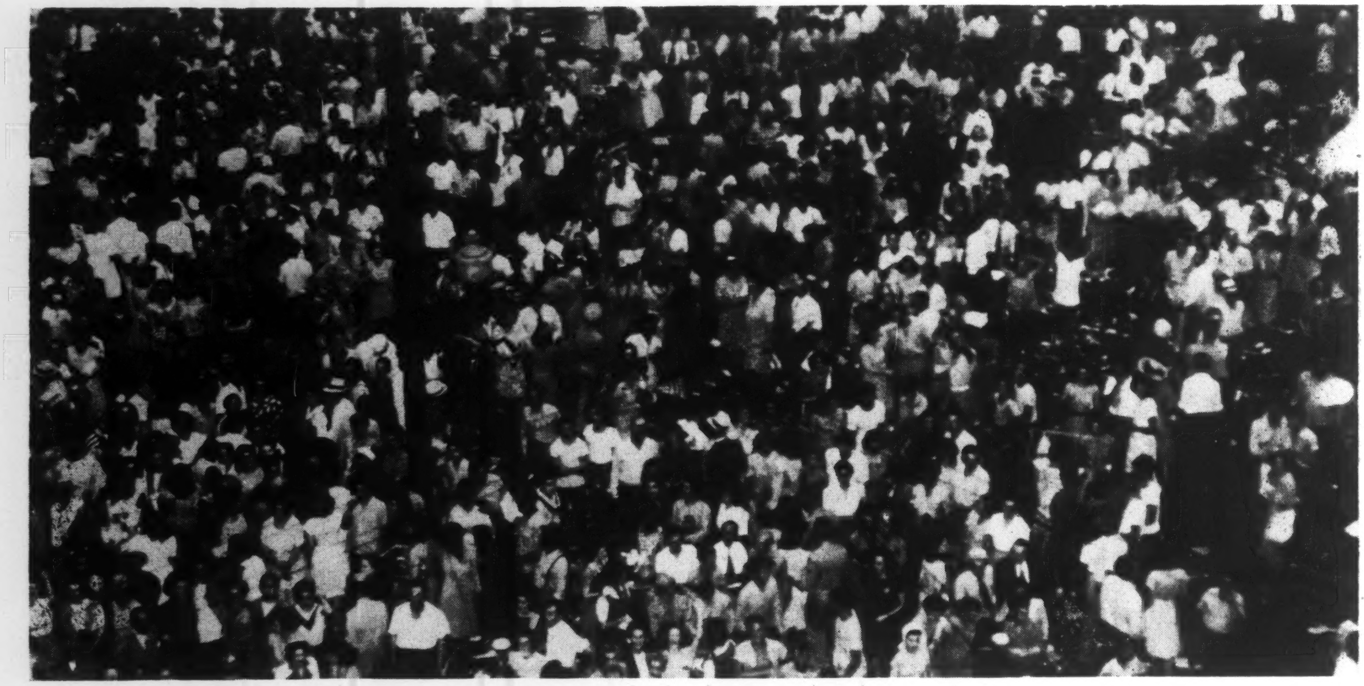
XL
60,000 TV HOMES
KXLJ TV12
Helena
KXLF TV4
Butte
The Continental Divide Stations

XL
Great Falls
Helena
Missoula
Bozeman
Butte
Z NET
117,170 RADIO HOMES

Represented by
The Walker Company-East
Pacific Northwest
Broadcasters-West

All Signs Show WCKY's ADULT

is on an UPTREND



WCKY's ADULT AUDIENCE* IS CINCINNATI's BUYING AUDIENCE!

*For WCKY's ADULT Audience Domination

See Nielsen Nov.-Dec. 1957

L.B. Wilson
INCORPORATED
WCKY
CINCINNATI

CINCINNATI, OHIO

NEW YORK
Tom Welstead
Eastern Sales Mgr.
53 E. 51st St.
Phone: Eldorado 5-1127

CINCINNATI
C. H. "Top" Topmiller
WCKY Cincinnati
Phone: Cherry 1-6565

CHICAGO
A M Radio Sales
Jerry Glynn
400 N. Michigan Ave.
Phone: Mohawk 4-6555

AUDIENCE

W

C

K

Y

CINCINNATI'S MOST POWERFUL INDEPENDENT RADIO STATION

50,000 watts of SALES POWER

On the Air everywhere 24 hours a day seven days a week

ONLY WCKY GIVES YOU ALL 4

★ Largest Audience ★ Lowest Cost per Thousand
★ Lowest Rates ★ 50,000 watts of SALES POWER

THE *L. B. Wilson* STATION

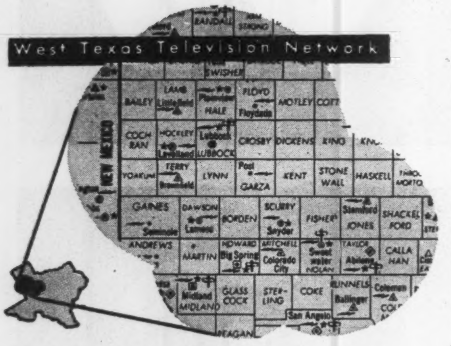
SAN FRANCISCO
A M Radio Sales
Ken Carey
950 California St.
Phone: Garfield 1-0716

LOS ANGELES
A M Radio Sales
Bob Block
5939 Sunset Blvd.
Phone: Hollyw'd 5-0695

YOUR BEST BUY IS WCKY

COMBINATION BUY

Big, even for Texas!



KDUB-TV, CBS, LUBBOCK, TEXAS

316,000 watts and highest tower in West Texas provides maximum coverage (20% greater than competing channel) of rich Plains cotton country

TV FAMILIES: 150,484

KPAR-TV, CBS, ABILENE-SWEETWATER

New studios in downtown Abilene plus increased power (91,200 watts) plus Sweetwater studios provide grade A coverage and grade A results in both oil-rich, twin-cities.

TV FAMILIES: 87,640.

KEDY-TV, CBS, BIG SPRING, TEXAS

Channel 4 is the only Television Station providing grade A service in this oil, cattle, cotton area. Huge oil refineries and Air Force Base add to income.

TV FAMILIES: 65,970.

TOTAL TV FAMILIES: 304,091

BIG even for TEXAS!!
CBS
K DUB stations

KDUB-TV
LUBBOCK, TEXAS
KPAR-TV
ABILENE - SWEETWATER
KEDY-TV
BIG SPRING, TEXA.

PRESIDENT & GEN. MGR.: W. D. "DUB" ROGERS
NAT'L. SALES MGR.: E. A. "BUZZ" HASSETT

NATIONAL REPRESENTATIVE THE BRANHAM COMPANY

PERSPECTIVE '58

How tv hypoed the agency boom

Television is the biggest thing that ever happened in the lives of most major advertising agencies.

In a brief 10-year span the budgets and daily operations of the average agency have undergone a complete change. There's little resemblance between the 1958 agency and the 1948 model, let alone the list of clients.

All this, and much more, has come about because pictures were added to the spoken electronic word.

Everything has been going up—advertiser budgets, office costs, number of timebuyers and account executives, research operations and, especially, ulcer-inducing demands for originality and sales expansion.

With tv's emergence in the early '50s as a primary national advertising medium, the major agency was first faced with the problem of handling increased billing.

Physical evidence of this trend was apparent all along New York's Ad Row. Many large agencies moved to new and larger quarters. Others took additional floor space. Screening rooms sprouted and became part of standard equipment. Several top agencies installed fully equipped closed-circuit tv workshops—McCann-Erickson, Benton & Bowles, J. Walter Thompson, Young & Rubicam, and Ted Bates (now moving to 666 Fifth Ave. and in process of setting up a closed-circuit system) to name a few.

What part in this evolution was played by television? Will the pace continue?

The second question can be summed up briefly: There is not a shred of evidence that the growth will either level off or be stymied in the near future—with one qualification: that the advertising economy does not go against all predictions and take a perilous dip. The billing predictions for this year point in only one direction—up. Television Bureau of Advertising estimates the rise in overall tv advertising expenditure will be approximately 6%.

Billion Dollar Growth

How about the growth of tv billings? The top 50 tv-radio agencies in the U. S. billed $1,025,200,000 in tv alone last year, according to the agencies' own estimates [Lead Story, Nov. 25, 1957]. The same agencies also serviced $178.4 million in radio advertising last year.

The significance of this $1 billion-plus billing is borne out by preliminary estimates of the total 1957 advertising investment prepared for *Printer's Ink* by the research division of McCann-Erickson and published last Jan. 31. These figures estimate last year's total advertising volume to be $10.432 billion, television $1.315 billion and radio $648 million.

Applying the agencies' estimates to the total tv expenditure (calculated in terms of total time, talent, production and other costs), the top 50 tv-radio agencies can claim to have handled 77.9% of the total tv dollar last year. The top 10 agencies can claim 45.9%; the top 20, 60.6%; the top 30, 68.9% and the top 40, 74.2%.

Underscoring the importance of tv to the major agencies: tv billing figures reported by the top 50 represented 9.8% of the total U. S. advertising investment last year. Even discounting possible inflationary tendencies in the reporting of some of the top 50 agencies, the tv trend of the major agency is obvious.

These major agencies, while wholeheartedly embracing tv, still account for considerable radio activity. Reflecting a post-tv swing from the national blue-chip to a more representative spread of the regional and local advertiser, radio in recent years has been handled in large chunks by agencies other than the 50 that report top tv-radio billing accounts. However these major agencies can claim 25.9% of total radio investments in 1957. This estimate gains significance when it is noted that local advertiser billing in radio is roughly 35% greater than local advertiser investment in television.

Ten Times Ten

McCann-Erickson, the leading radio-tv agency in 1957, according to the Broadcasting estimate of last November, had a $103 million combined broadcast billing—$91 million in television and another $12 million in radio. Ten years ago, McCann-Erickson had $10.7 million in radio-tv. Overall billing of the agency then stood at $54 million.

In other words, M-E's tv-radio billing alone last year was nearly twice the total overall advertising dollars the agency handled a decade ago. Tv-radio now amounts to about half of M-E's overall billing; 10 years ago it represented about one-fifth.

Ted Bates & Co. is tops in spot tv. Its radio-tv billing last year reached $76.5 million. In 1948, the broadcast expenditure handled by Ted Bates was a relative pittance—$9.9 million. But even more telling: Where radio-tv represented about half of Bates' overall total in 1948, today the broadcast media account for approximately three-quarters of Bates' total billing (see chart). Other agencies show a similar burst in tv billings.

But there are other measurements of tv's impact on agencies. Timebuying is an agency function that reflects the volume of client broadcast activity. Benton & Bowles in 10 years shot from 2 to 23 timebuyers; Young & Rubicam had 5 timebuyers a decade ago, now has 18 and they are supported by 26 assistants. A more modest tv-radio billing agency, Emil Mogul Co., had only one timebuyer in 1948 and now has five; Grant Adv., which placed about 20th in the list of 50 top tv-radio agencies, increased its timebuying staff from 13 in 1948 to 41 in 1958. Compton tripled its timebuying staff; BBDO more than tripled its number; Mac-

TEXT CONTINUES ON PAGE 104

ESSO RESEARCH works wonders with oil

Cushions of quiet—created for you, from oil

A jungle of noise outside . . . an island of quiet within. Asphalt coatings developed from oil by Esso Research help make this possible. Used under the upholstery, one shields riders against noise. Used under the car, another shields bare metal against rust and dents. Whether it's coatings to make cars run quieter and last longer – or fuels to make them run better – **ESSO RESEARCH** *works wonders with oil!*

Esso

puppets or products—everything springs to

gs to life in living color on the NBC television network

NOTICE TO EDITORS—This advertisement currently appears in leading national magazines. For more than 30 years, Metropolitan Life has sponsored similar messages on national health and safety. Because of public interest in the subject matter of these advertisements, Metropolitan offers all news editors (including radio news editors), free use of the text of each advertisement in this series. The text may be used in regular health features, health columns or health reports with or without credit to Metropolitan. The Company gladly makes this material available to editors as one phase of its public-service advertising in behalf of the nation's health and safety.

How to be younger than your years

When you meet a grandfather like this who's still "young," vigorous and active . . . *even though he's nearly 65* . . . you're likely to exclaim, "He certainly doesn't look his age!"

The truth is he's what he *should* be . . . and what most of us *could* be when retirement draws near. Better still, anyone who has reached this age in good health can usually look forward to many more useful years.

Although there is no definite point at which one slips into old age, some of us may begin to feel the "wear and tear" of life around age 40 to 45.

So, the time to start taking care of your health is *before you get along in years*. A thorough check-up every year is the surest way to uncover any chronic disorder, such as high blood pressure or arthritis, at its start.

Even if your retirement may be 20 to 25 years ahead, here are some things you should do:

1. Keep your mind open to new ideas. If you always have something to do tomorrow . . . something you *want* to do . . . your mind will be alert, active. Working with and for others—in community, church, fraternal organizations—can also be a deep and lasting source of satisfaction at any age.

2. Select your foods carefully. Your diet should provide *proteins* for body upkeep and repair, *carbohydrates* for energy and foods that supply protective *vitamins* and *minerals*.

3. Control your weight. Overweight makes your heart, kidneys, lungs, liver and arteries work harder all the time. Overweight also tends to increase your chances of developing diseases of these organs.

4. Try to keep your emotions on an even keel. It is unhealthy to keep emotional tensions "bottled up." Instead we should look for ways to work them out. For some of us just talking over problems with a friend or advisor helps to clear the air.

5. Plan early for your financial security. Get competent advice about your future finances—to avoid "money worries" during retirement.

COPYRIGHT 1958—METROPOLITAN LIFE INSURANCE COMPANY

Metropolitan Life Insurance Company
(A MUTUAL COMPANY)

1 Madison Avenue, New York 10, N. Y.

This advertisement is one of a continuing series sponsored by Metropolitan in the interest of our national health and welfare. It is appearing in two colors in magazines with a total circulation in excess of 32,000,000 including Time, Newsweek, Saturday Evening Post, Ladies' Home Journal, Good Housekeeping, Redbook, Reader's Digest, National Geographic, U. S. News.

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TEN AGENCIES AND HOW THEY GREW

Tv's ballooning effect on advertising agencies is pointed up in these then-and-now capsules covering 10 selected agencies in varying size groups.

Base year for the comparisons is 1948. The information was compiled primarily from the agencies themselves. The 1948 total-billing figures, where not furnished by the agencies, are reprinted (rounded out) from compilations of Advertising Age.

Some of the decade's executive changes are reflected. These cover primarily agency heads and key media officials, particularly in radio-tv. Present whereabouts of each 1948 officer is shown in parentheses after his name and title he held with the agency in 1948.

BBDO

1948 overall billing—$72.1 million.
1948 tv-radio billing—$20 million (28% of total).

1957 overall billing—$210.5 million.
1957 tv-radio billing—$85 million (40% of total).

1948—6 timebuyers.
1958—20 timebuyers.

1947—13 account executves.
1958—199 account executives.

Management in 1948: Bruce Barton, board chairman (same); Alex F. Osborn, vice chairman (same); Bernard C. Duffy, president (now vice chairman of board); F. R. Feland, chairman, executive committee, vice president and treasurer (now deceased); Charles H. Brower, executive vice president in charge of creative services (now president); J. D. Danforth, executive vice president in charge of account operations (now executive vice president in charge of account service); Arthur Pryor Jr., vice president in charge of radio (deceased); W. W. Crider, vice president and assistant director of radio (now with Young & Rubicam, Hollywood); Carroll Newton, manager, radio department (now vice president); Robert L. Foreman, vice president in charge of radio commercials (now executive vice president in charge of plans board); Frank Silvernail, in charge of radio timebuying (now manager, station relations).

Management in 1958: Bruce Barton, board chairman; A. F. Osborn, vice chairman of board; C. H. Brower, president; Edward A. Cashin, executive vice president in charge of client relations; J. D. Danforth, executive vice president in charge of account service; R. L. Foreman, executive vice president in charge of plans board; Fred Manchee, executive vice president in charge of operations and treasurer; Fred Barrett, vice president in charge of media; Herminio Traviesas, vice president and manager of radio department.

BENTON & BOWLES

1948 overall billing—$34 million
1948 tv-radio billing—$13.8 million (40% of total)

1957 overall billing—$93.9 million
1957 tv-radio billing—$54.5 million (58% of total)

1948—2 timebuyers
1958—23 timebuyers

1948—23 account executives
1958—100 account executives

Management in 1948: Atherton W. Hobler, board chairman (now executive committee chairman); Clarence B. Goshorn, president (retired); William R. Baker Jr., executive vice president (now board chairman); H. H. Dobberteen, vice president and radio director (now vice president and media director of Warwick & Legler); Walter Craig, vice president and radio director (now vice president of Norman, Craig & Kummel); M. L. Kiebler, manager of media department (now associate media director).

Management in 1958: A. W. Hobler, executive committee chairman; William R. Baker Jr., board chairman; Robert E. Lusk, president and chief executive officer; David Crane, vice president in charge of media; T. J. McDermott, vice president in charge of broadcast programming.

COMPTON ADVERTISING

1948 overall billing—$22 million
1948 tv-radio billing—$10 million (45% of total)

1957 overall billing—$84 million
1957 tv-radio billing—$42 million (50% of total)

1948—6 timebuyers
1958—18 timebuyers

1948—10 account executives
1958—33 account executives

Management in 1948: Richard Compton, director and consultant (deceased), Robert D. Holbrook, president (now board chairman), Leonard T. Bush, vice president and secretary (deceased); Lewis H. Titterton, vice president and director of radio (now vice president and director of tv-radio programming); Guy Richards, vice president and director of media (now media advisor); Frank Kemp, assistant media director (now vice president and media director); Henry Clochessy, head radio timebuyer (now associate media director).

Management in 1958: R. D. Holbrook, board chairman; John K. Strubing Jr., board vice chairman; Barton A. Cummings, president; Lewis H. Titterton, vice president and director tv-radio programming; Frank Kemp, vice president and director of media.

GRANT ADVERTISING

1948 overall billing—$37 million
1948 tv-radio billing—$8 million (19% of total)

1957 overall billing—$90.5 million
1957 tv-radio billing—$39.5 million (43% of total)

1948—13 timebuyers
1957—41 timebuyers

1948—63 account executives
1957—42 account executives

Management in 1948: Will C. Grant, board chairman and president (same); Howard Jones, executive vice president (now executive vice president, Keyes, Madden & Jones); Harry Holcombe, in charge of radio (now an actor in road company of "No Time for Sergeants"); George McGivern, in charge of media (retired).

Management in 1958: Will C. Grant, board chairman and president; Laurence McIntosh, executive vice president; John Gaunt, vice president in charge of radio-tv; Reginald Dellow, in charge of media.

MACMANUS, JOHN & ADAMS

1948 overall billing—$11.3 million
1948 tv-radio billing—$303,346 (2.7% of total)

1957 overall billing: $40.1 million
1957 tv-radio billing: $8.6 million (21% of total)

1948—2 timebuyers
1958—9 timebuyers

1948—6 account executives
1958—44 account executives

Management in 1948: W. A. P. John, board chairman (retired); James R. Adams, president (deceased); Harvey Luce, executive vice president (deceased); John R. MacManus, vice president (now executive vice president); Reginald Brewer, vice president-secretary (retired); Elmer Froehlich, vice president and media director (same).

Management in 1958: Ernest A. Jones, president; Mr. MacManus; Charles F. Adams, vice president and executive assistant; F. J. Hatch, vice president-general manager; Leo Hillebrand, vice president-secretary-treasurer; Elmer Froehlich, vice president and media director; Henry G. Fownes, vice president-general manager (New York); Hovey Hagerman, senior vice president-account supervisor; Mark Lawrence, radio-tv vice president.

MAXON INC.

1948 overall billing—$17.85 million
1948 tv-radio billing—$1.76 million (9.7% of total)

1957 overall billing—$26 million
1957 tv-radio billing—$13 million (50% of total)

1948—2 timebuyers
1958—5 timebuyers

1948—18 account executives
1958—27 account executives

Management in 1948: Lou R. Maxon, president (same); Searle Hendee, executive vice president (same); P. C. Beatty, media director (same); Preston R. Pumphrey, radio director (now CBS Radio vice president in charge of business affairs).

Management in 1958: Lou R. Maxon, president; Searle Hendee, executive vice president; P. C. Beatty, media director; Edwin A. Wilhelm, tv and radio director.

McCANN-ERICKSON

1948 overall billing—$54 million
1948 tv-radio billing—$10.7 million (20% of total)

1957 overall billing—$220 million
1957 tv-radio billing—$103 million (47% of total)

1948—2 timebuyers
1958—15 timebuyers

1948—30 account executives
1957—100 account executives

Management in 1948: H. K. McCann, president (now chairman of board); Harrison Atwood, vice president and chairman of executive committee (deceased); Earl B. Robbins, executive vice president (now with U. S. Government); John L. Anderson, vice president and treasurer (deceased); Lloyd O. Coulter, vice president in charge of radio (retired); Marion Harper Jr., vice president and assistant to the president (now president); William Dekker, director of timebuying and station relations (now vice president).

Management in 1958: Corporate Headquarters: H. K. McCann, board chairman; Marion Harper Jr., president; Robert E. Healy, executive vice president; Wilbert G. Stilson, executive vice president; Frank K. White, senior vice president and treasurer; C. Terence Clyne, senior vice president in charge of worldwide tv-radio. Home Office: Anthony Hyde, vice president in charge of media, and George Haight, vice president in charge of radio-tv programming.

EMIL MOGUL CO.

1948 overall billing—$1.2 million
1948 tv-radio billing—$1.08 million (90% of total)

1957 overall billing—$10,250,000
1957 tv-radio billing—$8 million (78% of total)

1948—1 timebuyer
1958—5 timebuyers

1948—3 account executives
1958—16 account executives

Management in 1948: Emil Mogul, president (same); Charles L. Rothschild, executive vice president (same); Helene Mogul, secretary-treasurer (same); Myron A. Mahler, copy chief (now vice president, creative director for air media).

Management in 1958: Emil Mogul, president; Richard Lockman, vice president, general manager and account supervisor; Charles L. Rothschild, executive vice president; Helene Mogul, secretary-treasurer; Mr. Mahler; Leslie L. Dunier, vice president, tv-radio.

NEEDHAM, LOUIS & BRORBY

1948 overall billing—$11.6 million
1948 tv-radio—$4.5 million (39% of total)

1957—overall billing—$32.9 million
1957 tv-radio billing—$14.0 million (43% of total)

(NL&B does not use "timebuyer" classification since media people and others at agency are all considered buyers.)

1948—account executives (not given)
1958—account executives ("four times 1948")

Management in 1948: Maurice H. Needham, president (same); John J. Louis, vice president (retired); Melvin Brorby, vice president (same); W. R. Fowler, vice president (same); Otto R. Stadelman, vice president and media director (same); and Allan Wallace, radio director (now vice president in charge of tv-radio commercial production).

Management in 1958: Mr. Needham, president; Mr. Brorby, Mr. Fowler, Mr. Stadelman, Paul C. Harper Jr. and Max D. Anwyl (financial secretary), all vice presidents and members of the board; James G. Cominos, vice president and tv-radio director; Mr. Wallace; John C. Scott Keck, vice president in charge of tv-radio programs.

YOUNG & RUBICAM

1948 overall billing—$75 million
1948 tv-radio billing—$17.5 million (23% of total)

1957 overall billing—$218 million plus
1957 tv-radio billing—$100 million (47% of total)

1948—5 timebuyers
1958—18 timebuyers, 26 assistant timebuyers

1948—12 account executives
1957—25 account executives

Management in 1948: Sigurd S. Larmon, president (same); Louis N. Brockway, executive vice president (now executive vice president and plans board chairman); Frank Fagan, vice president (now senior vice president) A. V. B. Geoghegan, vice president and director of media (now senior vice president and co-chairman of plans board); Carlos A. Franco, manager of radio timebuying (now with Forjoe station representative); Frank Coulter Jr., assistant manager of radio timebuying (now associate media director); Sylvester L. Weaver Jr., vice president and director of radio-tv (now consultant to Kaiser Industries and head of his own firm); Everard Meade, vice president and manager of radio and television (now on special projects for agency); Joseph A. Moran, vice president and associate director of radio (now vice president in radio and tv department).

Management in 1958: S. S. Larmon, president; Louis N. Brockway, executive vice president and chairman of plans board; A. V. B. Geoghegan, senior vice president; Frank Fagan, senior vice president; Peter G. Levathes, vice president and director of media relations; Robert P. Mountain, vice president and director of radio-tv.

TEXT CONTINUES FROM PAGE 98

There is another measure of growth: The number of account executives. The account executive, more than the timebuyer, is close to the client's overall planning. The number of these executives has grown at a pace that immediately reflects tv orientation of the major agencies.

Take Needham, Louis & Brorby. Although that agency does not reveal the number of account executives in 1948, it reports that "the number in 1958 is about four times what it was in 1948." (NL&B's tv-radio billing is 3½ times greater than its broadcast billing of 10 years ago; its broadcast expenditure in 1948 amounted to 39% of the total billing, and 43% in 1957 when total billing was about three times that of 1948.) Compton's account executives tripled in ten years, and BBDO's number grew from 13 in 1947 to a fantastic 199 in 1958.

The comparisons are plentiful. MJ&A, whose radio-tv billing represented 2.7% of a more than $11 million overall billing in 1948 as compared to 21.1% of last year's $40 million overall expenditure, had two timebuyers in 1948 but nine now in that function. There were six account executives 10 years ago compared to 44 today.

The size and shape of the advertising agency has changed radically since July 1, 1941, the date the first "active" commercial tv accounts appeared on the advertising scene. Four advertisers placed the pioneer tv advertising messages on the air—on WNBT (TV) New York (now WRCA-TV). They were Bulova Watch Co., through Biow Co.; Sun Oil Co., through Roche, Williams & Cunningham; Lever Bros. (Spry), via Ruthrauff & Ryan, and Procter & Gamble (Ivory soap), through Compton Adv. (A fifth "advertiser" was institutional in nature—Missouri Pacific Lines which ran a travel film on WNBT.)

Curiously, only one of the four agencies that placed the first tv business exists today under the same name. Biow, which flourished in tv in succeeding years, and moved to the $50 million total billing class in 1953, was caught in an internal twister, ceased operation in mid-1956 and its accounts were scattered among nearly a dozen agencies, all active in tv. Roche, Williams & Cunningham later became Roche, Williams & Cleary (now Roche, Rickerd & Cleary), a Chicago agency. Ruthrauff & Ryan, always a big broadcast billing agency, now has a longer title as a result of a merger —Erwin Wasey, Ruthrauff & Ryan—and a still larger radio-tv billing. Compton is the one agency whose identity has remained intact.

In those pre-World War II years, tv was a mystery to agency executives. In many respects it was the unwelcome step-child of radio, an advertising medium with which they had learned to live comfortably. Several agencies at that time went so far as to place little cans—promoted by radio-only broadcasters—on reception desks with a slogan: "Help Stamp Out Television."

Tv would not be stamped out and indeed there is hardly an agency that would not prefer the medium to grow still more.

WHY TV FIGURES IN AGENCY MERGERS

John Orr Young discourses about some advertising facts of life

John Orr Young, co-founder of Young & Rubicam and now an agency consultant, draws on his long experience to discuss everything from agency mergers to Dr. Frey in this recorded interview with BROADCASTING.

Mr. Young, in the field of agency mergers, the problems you have confronted as consultant to agencies and advertisers have led you to this specialty of putting the right pair of agencies together to bring greater service to the advertiser?

That's pretty much it. My experience as an advertising manager has given me the advertiser's viewpoint in sharper focus than had I lacked this chapter of my business life. And the experience of pioneering two agencies, one in New York, the other in Chicago, has supplied the agency point of view. In recent years I have been responsible for five mergers, all helpful to each of the contracting parties:

D'Arcy, New York and St. Louis—Federal Agency, New York

Ivan Hill Agency, Chicago—Cunningham & Walsh, New York

Brisacher, Wheeler, San Francisco—Cunningham & Walsh, New York and Chicago

Donahue & Coe, New York—Cowan & Dengler, New York

Donahue & Coe, New York—Kieswetter, Baker, Hagadorn, Smith, New York.

What was gained by each of the agencies?

Let's take the first merger:

D'Arcy—Federal

D'Arcy obtained 35 top agency people, all needed to round out the service capacity of D'Arcy's New York office. D'Arcy also obtained the Gerber baby food account (approximately $2 million), and some of the smaller Federal clients.

Federal gained a strong tv and radio department, an exceptionally fine employes' participation deal or trust and plenty of working capital. Each agency strengthened the other—in talent and experience. Federal was eliminated as a fine old name in the advertising agency world but most of the Federal executives gained financially and inspirationally.

The most important clients of Federal recognized the advantages of strenghtened service. I recall that Dan Gerber, a real bright advertiser, analyzed the factors involved and after visiting the St. Louis and New York offices of D'Arcy decided that though his account had been conscientiously handled at Federal, he in the future could receive a substantial plus from the merged agency.

MR. YOUNG

Ivan Hill Agency—Cunningham & Walsh

Ivan Hill was a live small agency with a particularly good client, a new advertiser, Sarah Lee Coffee Cake. The client was ready to expand his advertising beyond the Chicago market, and Mr. Hill was ready to expand his services beyond the excellent radio job he was doing for the Kitchens of Sarah Lee. Mr. Hill, whom I had never met, came to New York and asked me to act as his consultant. We agreed a merger was the fastest way to expand, provided a high grade creative agency in New York such as Cunninghim & Walsh would be interested in joining up, thus giving Ivan Hill a New York office, and Cunningham & Walsh a Chicago branch.

Executives of each company, with a minimum of dickering, agreed on a simple merger plan which has benefited both agencies from the very start.

Brisacher, Wheeler—Cunningham & Walsh

This merger somewhat resembled the Ivan Hill—C & W get-together. My client was again the smaller of the two agencies. The Brisacher, Wheeler executives, whom I also had never met, came to New York to give me a history of their agency and tell me of their need of a strong New York office. We agreed on two New York agencies as possibilities, Cunningham & Walsh and another good agency. I shall not mention the name of the second agency because they thoroughly muffed the ball when I threw the Brisacher, Wheeler people to them. I then proceeded to Cunningham & Walsh, and Jack Cunningham and his partners quickly saw the opportunity Brisacher, Wheeler offered for a good branch or working unit on the Pacific Coast to an agency like C&W, famous for creativity.

Donahue & Coe—Cowan & Dengler

Donahue & Coe needed a top account

Warmer
F-M Area Forecast—Partly cloudy today, Thursday warmer, high today near 15. (Details on Page 2)

THE FARGO FORUM
AND DAILY TRIBUNE
Moorhead Daily News

Morning Edition

VOL. 55, NO. 155 — FARGO, N. D., WEDNESDAY MORNING, JANUARY 1, 1958 — Price Seven Cents

N. D. Cash Assets Hit New High

1957 Total Is At Least $1¼ Billion

Bank deposits and other cash assets of North Dakota residents have reached another all-time high.

A year-end survey by The Fargo Forum-Moorhead Daily News shows that bank deposits, savings and loan accounts, government bond holdings and other liquid assets total at least 1¼ billion dollars.

As of Dec. 14, deposits in North Dakota's 153 banks totaled more than $699,446,000, an all-time high.

This is almost 57 millions, or nearly 9 per cent more than the figure of $642 million a year earlier.

At the year's end, government savings bonds held by individuals in the state totaled over $425 million. This is $5 million more than a year ago, represented largely by accrued interest.

Deposits of the 14 savings and loan associations in the state are estimated conservatively at 100 million dollars. Total assets of the associations at their last report were approximately 123 million dollars.

Postal savings accounts in the state are estimated at over 15 millions.

To these assets are added accounts in credit unions and other forms of savings.

Bankers estimated that corporate stock holdings by individuals increased materially during 1957 as residents sought investment for their savings.

* * *

Deposits of Fargo-Moorhead banks increased substantially during the past year.

Fargo's four banks reported deposits totaling more than $78 million as of Dec. 14. That is an increase of nearly 12 millions fr the million

NORTH DAKOTA HAS MONEY AND TV HOMES!

It takes the first 13 cities in the state to account for 50% of its well-spread retail sales.

THE MARKET MAKER STATIONS COVER ALL BUT ONE OF THESE CITIES— OVER 90% OF THE STATE.

Retail Sales in North Dakota*
1st 13 Cities

Fargo	$ 85,585,700
Minot	58,029,900
Grand Forks	50,459,400
Bismarck	45,705,600
Williston	37,411,800
Jamestown	23,558,600
Devils Lake	18,143,100
Dickinson	17,499,600
Valley City	13,373,400
Mandan	11,791,600
Grafton	9,787,400
Wahpeton	8,211,700
Rugby	6,531,700
Total 13 Cities	$386,090,000
State Total	$723,000,000

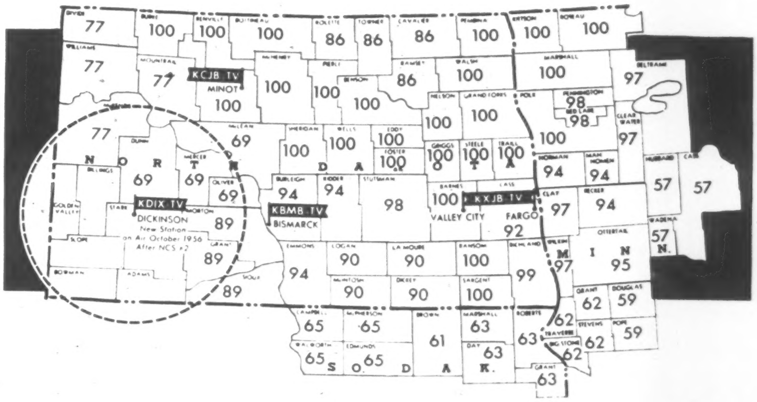
* 1957 Retail Sales Tax Figures

TV Homes
Market Maker Stations

KXJB-TV	161,530
KBMB-TV	55,780
KCJB-TV	34,187
KDIX-TV	26,340
	277,837*

* February 1958 Television Magazine

KCJB-TV NOW HAS A 1,072 FOOT TOWER TOO!

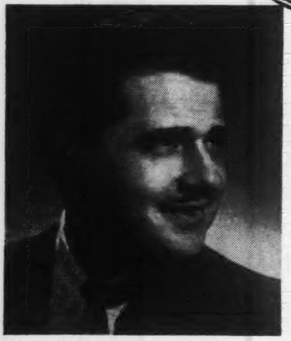


THIS MAP SHOWS PERCENTAGE OF HOMES IN EVERY COUNTY VIEWING THE MARKET MAKER STATIONS WEEKLY.

NIELSEN'S NCS STUDY #2, Summer 1956

KCJB-tV	KXJB-tV	KBMB-tV	KDIX-tV
CHANNEL 13 247,000 WATTS MINOT	CHANNEL 4 100,000 WATTS VALLEY CITY	CHANNEL 12 100,000 WATTS BISMARCK	CHANNEL 2 26,000 WATTS DICKINSON

MINNEAPOLIS: Bill Hurley, 300 Roanoke Bldg., FEderal 5-1341
STATION REPRESENTATIVES: KCJB-TV — KBMB-TV — KXJB-TV — Weed Television Co.
KDIX-TV — Hal Holman Co.



WOTTA sales MAN AMECHE

A star on your staff . . .
A revolutionary radio first!

Everything's jake when Jim goes to work for your station, spinning the sweetest music from Hollywood east, and *personally* selling for your local sponsors.

THE JIM AMECHE SHOW is a dynamic new concept in broadcasting—the opportunity to add a nationally famous star to your staff in a disc jockey show so *complete* and high-quality that you, your listeners and sponsors will think he's working right next door in Studio A.

If you want to spark up your schedule *and* give local advertisers the testimonial value and proved personal salesability in the voice of a master of Radio, better call for Jim Ameche!

If you need a new, top-rating feature at lowest cost, there are up to 18 tape recorded hours a week of THE JIM AMECHE SHOW available. If you need the most *flexible* package ever offered . . . adaptable to hour strips, 2 or 3-hour blocs, or marathon weekend programming . . . better call for Jim Ameche!

Why not call for Jim Ameche . . . before your keenest competitor does. It's exclusive in the market, of course. Call now—

LANG-WORTH
FEATURE PROGRAMS, INC.
1755 Broadway
New York 19, N. Y.
Producers of "RADIO HUCKSTERS & AIRLIFTS" Station Commercial Service

supervisor, which Cowan & Dengler supplied in the form of Stuart Cowan Jr., whose father founded the agency with Horace Dengler. Along with Mr. Cowan, Donahue & Coe acquired the veteran services of Horace Dengler and at least two good accounts. Cowan & Dengler, by merging, discontinued its antagonistic attitude toward the 15% system of agency compensation. Mr. Cowan Sr. for many years had persisted in trying to build a large and profitable volume of business on the fee system as a substitute for the 15% commission method.

Donahue & Coe—Kieswetter, Baker, Hagadorn, Smith

The latter came to me too late. There was little left of the agency, but Donahue & Coe acquired their president, Sam Baker, and a good account.

You mentioned that tv played some part in mergers. How has television been a factor in creating the merger trend?

The smaller agencies do not have, because they cannot support, a tv department. Television is as expensive as it is dynamic. It is a blue-chip game for the most part, and the smaller agencies usually can't play. There comes a time when a client of the small agency needs television service or when the agency loses an account to some agency with good tv ideas and personnel, and the agency, like many another without a tv set-up, belatedly learns that it had better invest in tv or merge with an agency which has adequate tv service.

Clients as a whole are not likely to understand the economics of the agency business, and they may feel a bit of a let-down in their enthusiasm for their agency when they find it lacking in tv, the great modern medium. The client might ask his advertising manager—"Why hasn't our agency a good tv department? Are they behind the procession in the agency business?" This is one reason why smaller agencies merge into larger agencies—to have the benefit of an already strongly established television and radio department.

With the increasing importance of television would you say that this is likely to create a stronger trend toward mergers?

Yes, it's one of the important reasons why there will be more mergers.

What are others?

The increasing cost of doing business. It costs more money to operate an agency than formerly—and important economies are possible by means of merger.

How do you advise advertisers who are looking for new agencies—do you take into consideration first the tv department?

Not necessarily, television doesn't always come first. It has been a deciding factor in many switches by advertisers. On the other hand, some agencies specializing in tv and radio may be out of balance, may not be as well equipped in manpower in other departments as they are in tv. Some television and radio men are not thoroughly experienced advertising men. They may have skipped the early stages of advertising. They may have been entertainers, m.c.s, or filled technical jobs in television and yet might stub their toes on some of the comparatively simple problems of advertising outside the realm of tv. Very few accounts are all television. When you go to an agency, you expect symmetrical service, not a strong right arm and a weak left.

Of the advertising agencies that have television departments, would you care to mention a few that you would honestly recommend to advertisers?

I can mention several: Young & Rubicam, Cunningham & Walsh, Bryan Houston, Ted Bates, Leo Burnett, Reach McClinton—and several others in New York, Chicago, Philadelphia, Los Angeles, San Francisco, as well as a very few in smaller cities.

If you have a client, an advertiser who is especially interested in spot television advertising rather than network advertising, what agencies would you consider eligible to handle the account?

Ted Bates, Young & Rubicam, BBDO, McCann-Erickson, Compton, Benton & Bowles, Ayer, Dancer-Fitzgerald, Emil Mogul, Gumbinner are among the list of keen spot users.

What do you think of the media commission system?

The 15% system in my opinion has been one of the foremost reasons for the growth of advertising and American business.

Without attempting to comment on the forthcoming Frey Report as a whole—because I haven't seen it as yet—therefore, what the findings or opinions of Dr. Frey may be, whether the status quo or an approximation of it, I am not in a position to say. The report may indicate that the agency compensation method of the future may have to undergo a radical change. However, Dr. Frey does not seem to be the radical type. He will have to come up with brilliant and provable conclusion if he is to convince many of us that there is something better than the 15% system (15% plus fees) of agency compensation. He will have to have something capable of doing more for the advancement of advertising than the 15% method has accomplished—and that accomplishment, to a very important extent, is responsible for America's leadership in manufacturing, distribution and high standard of living.

A commission of 15% on a large account is usually enough to enable the agency to pay for distinguished and high-priced talent—creative, management, selling and contact—thereby serving as an incentive to the agency to give the client the best, not the niggardly or mediocre. At least that is how, within my personal experience, two fine agencies have grown, one of them sensationally, as a result of receiving enough in commissions to permit a superlative service. If each job for our clients had to come through negotiation and the price brought down to a competitive bid, advertising and sales promotion could not have grown to such potency and the client's sales undoubtedly would have suffered accordingly.

In another agency where I worked but was not an owner, my boss cut his commission from the standard 15% to 10% and

Are You COVERING RURAL MARKETS at the LOCAL LEVEL?

The Greatest Success Story . . .

of Radio's resurgence is the astonishing growth in local radio billings during the last two years... to wit: 1955, $272 Millions—1957, $372 millions . . . an increase of $100 millions or 37.%

. . . and do you know that you can enjoy the tremendous advantages of local radio by utilizing KEYSTONE BROADCASTING SYSTEM which offers you local radio IMPACT over a network of more than 1,000 stations or any portion of that network that suits your special needs.

We'll be glad to tell you the whole exciting story!

Send for our New Station List . . . write

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd.	57 Post St.
STate 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

KBS Keystone
BROADCASTING SYSTEM, INC
THE VOICE OF HOMETOWN AND RURAL AMERICA

lower, and he made more money for the agency than better agencies then and today make on 15% because we did virtually nothing for the client except write and design ads, evaluate media, and check and pay for space mostly in magazines. No "merchandising" service, virtually no sales promotion of any sort, came from the agency. My boss left those things for the client to handle. We could have done it better but the client thought he could save money by doing such work under his own roof. Even so, the client became a multi-millionaire—and the agency also made several millions from a start of practically zero —and a very few and very small clients. One of the small ones was Campbell's soup.

This advertiser's success, combined with the personal fortune of the agency owner, is the only case of the kind I have personally encountered, whereas I have observed hundreds and participated in dozens of advertising successes accomplished under the 15% system where the agency supplied full service: marketing, research, sales promotion—the works! Either a higher commission than 15%, or 15% plus fees, looks like a better value for advertiser, for agency and for the continued development and health of advertising.

Today, 16-2/3% and more is charged for work which would not be profitable at 15%. The smaller agencies who try to make a profit on small accounts have to charge as high as 20%. But 15% is still the general standard and is adequate for handling whopper accounts unless the client demands and the agency gives in to the idea of supplying free marketing and free research services to his client.

A very small account in a very small agency—a one-man or a Mr. and Mrs. Duz ("Duz does everything") combination who together do everything in the agency on a small overhead, yet lack a modern organization, if they are highly creative and work hard, can make a good living and enjoy life in the minor league.

How do you think the compensation system could be improved? I know you want the agency to get more money, but from where would they get it?

They would get it in higher fees. For instance, some agencies possess real marketing brains and experience to the extent that they effectively supplement the work of the client's top executives in planning improvements in product, package, sales promotion, research, total marketing concept. They charge extra for this know-how and expensive service. While some clients want it free, most good agencies feel the laborer is worthy of his hire and insist on being paid at least cost of time and travel. Incidentally, this age-old term, "marketing," is being discovered for the first time by some agencies. Marketing used to be called by a variety of terms such as "merchandising," "sales promotion," "market research," and "product research." But now it's "Total Marketing," and it is just as important as correct raw

CONTINUES ON PAGE 112

SPOT RADIO now America's

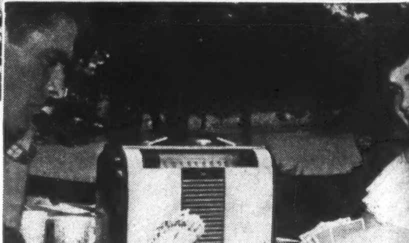
Does Outdoor Advertising fit into your media strategy? Then budget ample funds for Spot Radio, America's No. 1 Outdoor Advertising medium today.

As an agency executive recently put it: "Radio today is not only the biggest outdoor medium, but the new outdoor poster."

Coppertone, Good Humor, General Motors Acceptance Corporation and major oil companies are among scores of advertisers setting new sales records by reaching outdoor America through spot-saturation in the new leading outdoor medium—RADIO.

EWING GALLOWAY PHOTOS

37,000,000 CAR RADIOS keep motorists in touch with local news and local weather —and with the sales messages of advertisers using local radio, another name for Spot Radio, top outdoor selling force.



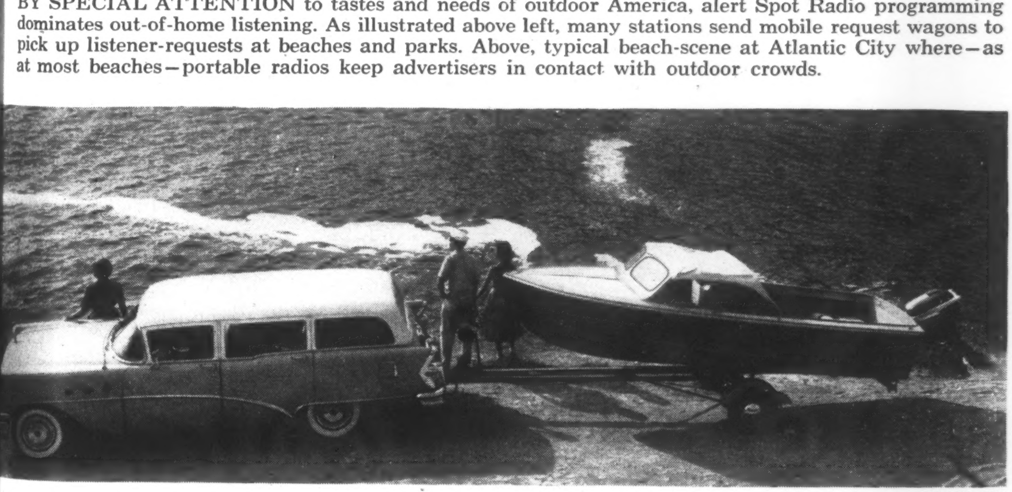
OVER 20 MILLION PORTABLES purchased since 1945 enable outdoor America to make Radio part of any outing on beach, at park or in today's millions of pleasure-craft on the water.

’s No. 1 Outdoor Advertising Medium

WHDH REQUEST WAGON
DIAL 850 ON YOUR CAR RADIO

EWING GALLOWAY

BY SPECIAL ATTENTION to tastes and needs of outdoor America, alert Spot Radio programming dominates out-of-home listening. As illustrated above left, many stations send mobile request wagons to pick up listener-requests at beaches and parks. Above, typical beach-scene at Atlantic City where—as at most beaches—portable radios keep advertisers in contact with outdoor crowds.



EWING GALLOWAY

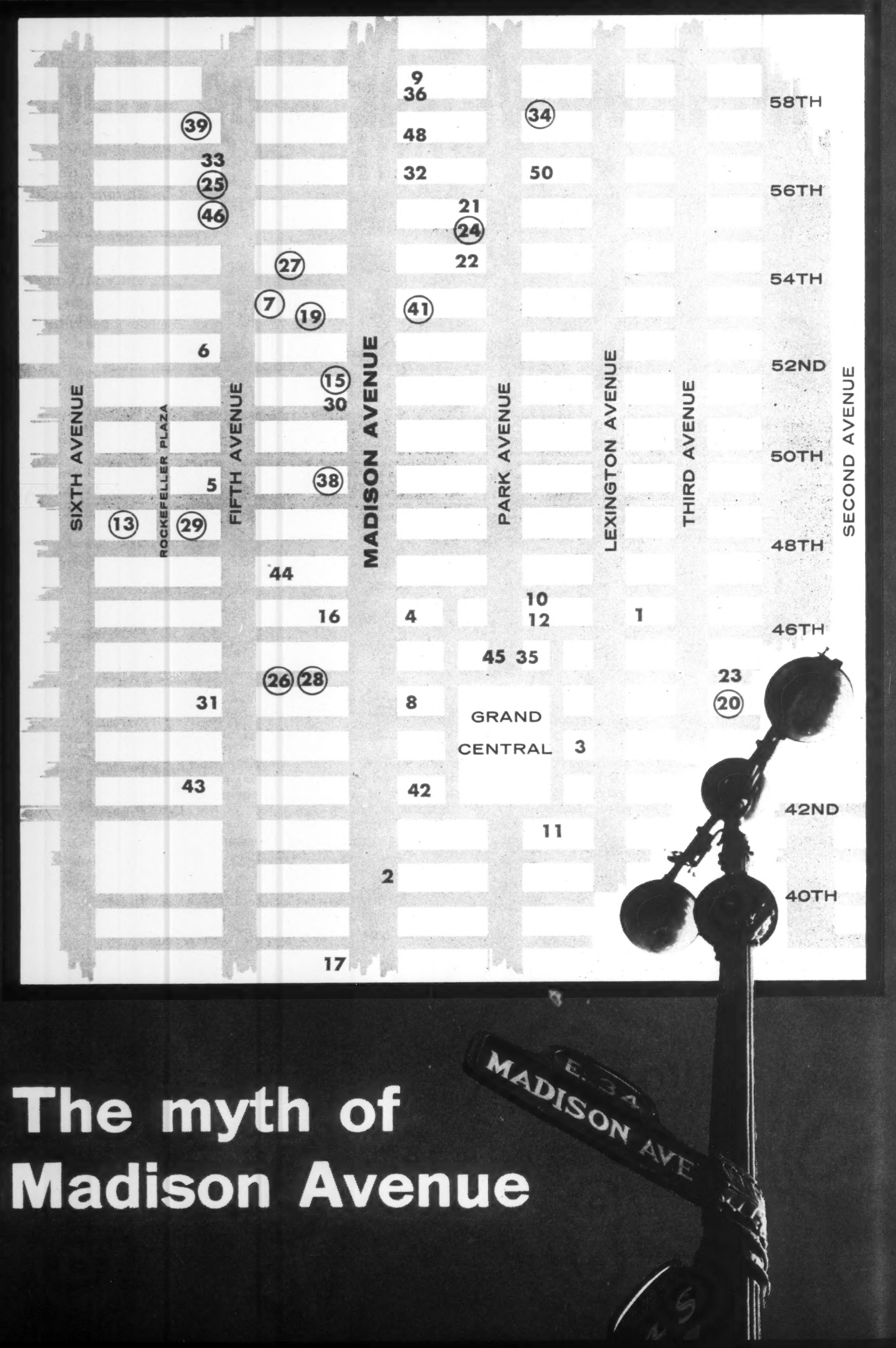
SIX MILLION PLEASURE CRAFT make boating America’s top family-participation sport, and provide advertisers with an outdoor audience of millions reached only by Radio. For a day on the water, the portable radio is essential as lunch-basket or fishing gear. To and from the water, much travel is on highways where no poster can be seen. But the car radio enables driver and passengers to read the Spot Radio message “loud and clear” night or day. In-home or out-of-home, America has Radio always at hand.

These major-market stations have standout records for sales to the gigantic radio audience, both in and out of home. Since this ad first ran a year ago Americans have bought 15,000,000 more sets.

New York	WABC
Chicago	WLS
Los Angeles	KFWB
Philadelphia	WFIL
Detroit	WXYZ
Boston	WHDH
San Francisco	KGO
Pittsburgh	WWSW
St. Louis	KXOK
Washington	WWDC
Baltimore	WFBR
Dallas-Ft. Worth	KLIF-KFJZ
Minneapolis-St. Paul	WDGY
Providence	WPRO
Seattle	KING
Houston	KILT
Cincinnati	WCPO
Kansas City	WHB
Miami	WQAM
New Orleans	WDSU
Portland, Ore.	KGW
Norfolk	WGH
Louisville	WKLO
Indianapolis	WIBC
Columbus	WBNS
San Antonio	KTSA
Tampa	WFLA
Albany-Schenectady-Troy	WTRY
Memphis	WMC
Phoenix	KOY
Omaha	WOW
Jacksonville	WJAX
Knoxville	WNOX
Wheeling	WWVA
Nashville	WSM
Binghamton	WNBF
Fresno	KFRE
Wichita	KFH
Tulsa	KRMG
Shreveport	KEEL
Orlando	WDBO
Savannah	WSAV
Bismarck	KFYR

Represented by

JOHN BLAIR
& COMPANY


58TH
56TH
54TH
52ND
50TH
48TH
46TH
42ND
40TH
SIXTH AVENUE
ROCKEFELLER PLAZA
FIFTH AVENUE
MADISON AVENUE
PARK AVENUE
LEXINGTON AVENUE
THIRD AVENUE
SECOND AVENUE
GRAND CENTRAL
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E. 34
MADISON AVE

The myth of Madison Avenue

NEW YORK ADDRESSES OF TOP AGENCIES

1 **McCANN-ERICKSON**
485 Lexington Ave.

2 **YOUNG & RUBICAM**
285 Madison Ave

3 **J. WALTER THOMPSON**
420 Lexington Ave.

4 **BATTEN, BARTON, DURSTINE & OSBORN**
383 Madison Ave

5 **TED BATES**
630 Fifth Ave.

6 **BENTON & BOWLES**
666 Fifth Ave.

⑦ **LEO BURNETT**
677 Fifth Ave.

8 **DANCER-FITZGERALD-SAMPLE**
347 Madison Ave.

9 **COMPTON**
625 Madison Ave.

10 **FOOTE, CONE & BELDING**
247 Park Ave.

11 **WILLIAM ESTY**
100 East 42nd St.

12 **KENYON & ECKHARDT**
247 Park Ave.

⑬ **N. W. AYER & SON**
30 Rockefeller Plaza

14 **SULLIVAN, STAUFFER, COLWELL & BAYLES**
477 Madison Ave.

⑮ **CAMPBELL-EWALD**
488 Madison Ave

16 **LENNEN & NEWELL**
380 Madison Ave.

17 **CUNNINGHAM & WALSH**
260 Madison Ave.

⑱ **CAMPBELL-MITHUN**
(No New York office)

⑲ **MAXON INC.**
12 East 53rd St.

⑳ **GRANT ADVERTISING**
711 Third Ave.

21 **GREY ADVERTISING AGENCY**
430 Park Ave.

22 **PARKSON ADVERTISING**
400 Park Ave.

23 **ERWIN WASEY, RUTHRAUFF & RYAN**
711 Third Ave.

㉔ **D'ARCY ADVERTISING**
430 Park Ave.

㉕ **NEEDHAM, LOUIS & BRORBY**
730 Fifth Ave.

㉖ **GEOFFREY WADE**
6 East 45th St.

㉗ **TATHAM-LAIRD**
3 East 54th St.

㉘ **NORTH ADVERTISING**
6 East 45th St.

㉙ **GARDNER ADVERTISING**
9 Rockefeller Plaza

30 **NORMAN, CRAIG & KUMMEL**
488 Madison Ave.

31 **DOHERTY, CLIFFORD, STEERS & SHENFIELD**
530 Fifth Ave.

32 **KUDNER AGENCY**
575 Madison Ave.

33 **BRYAN HOUSTON**
730 Fifth Ave.

㉞ **EDWARD WEISS**
460 Park Ave.

35 **FULLER & SMITH & ROSS**
230 Park Ave.

36 **EMIL MOGUL**
625 Madison Ave.

37 **DONAHUE & COE**
1270 Sixth Ave.

㊳ **MacMANUS, JOHN & ADAMS**
444 Madison Ave.

㊴ **KEYES, MADDEN & JONES**
4 West 58th St.

㊵ **GORDON BEST**
(No New York address)

㊶ **GUILD, BASCOM & BONFIGLI**
515 Madison Ave.

42 **COHEN & ALESHIRE**
41 East 42nd St.

43 **DOYLE, DANE, BERNBACH**
20 West 43rd St.

44 **OGILVY, BENSON & MATHER**
589 Fifth Ave.

45 **WARWICK & LEGLER**
230 Park Ave.

㊻ **D. P. BROTHER**
720 Fifth Ave.

㊼ **EARLE LUDGIN**
(No New York address)

48 **GEYER ADVERTISING**
595 Madison Ave.

㊾ **FITZGERALD ADVERTISING**
(No New York address)

50 **RAYMOND SPECTOR**
445 Park Ave.

○ BRANCH OFFICE

AGENCIES HEADQUARTERED OUT OF NEW YORK

Chicago

LEO BURNETT
Prudential Plaza

GRANT ADVERTISING
919 N. Michigan Ave.

NEEDHAM, LOUIS & BRORBY
Prudential Plaza

GEOFFREY WADE
20 N. Wacker Dr.

TATHAM-LAIRD
64 E. Jackson Blvd.

NORTH ADVERTISING
Room 1459, Merchandise Mart

EDWARD WEISS
360 N. Michigan Ave.

KEYES, MADDEN & JONES
919 N. Michigan Ave.

GORDON BEST
228 N. LaSalle St.

EARLE LUDGIN
121 W. Wacker Dr.

Detroit

CAMPBELL-EWALD
General Motors Bldg.

MAXON INC.
2761 E. Jefferson Ave.

MacMANUS, JOHN & ADAMS
Bloomfield Hills, Mich.

D. P. BROTHER
General Motors Bldg.

St. Louis

D'ARCY ADVERTISING
Missouri-Pacific Bldg.

GARDNER ADVERTISING
915 Olive St.

Minneapolis

CAMPBELL-MITHUN
1300 Northwestern Bank Bldg.

Philadelphia

N. W. AYER & SON
Washington Square

San Francisco

GUILD, BASCOM & BONFIGLI
130 Kearny St.

New Orleans

FITZGERALD ADVERTISING
Lee Circle Bldg.

Madison Avenue, running 5.7 miles up the eastern side of Manhattan, isn't really an avenue, or even a street.

It's a state of mind.

Fewer than one-third of the top 50 broadcast advertising agencies are located on this "Agency Row." The others are all over the island (see map). Some, headquartered in other cities, don't even have branch offices in New York.

Like Pennsylvania Avenue in Washington, Fleet Street in London and Hollywood & Vine in Los Angeles, Madison Avenue describes a way of life. Only postmen, cartographers and cab drivers think of it as a street.

Madison Avenue is the mythical capital of the advertising business—especially the advertising agency business. That's the way the trade thinks of it. In the public mind it has become the synonym for advertising.

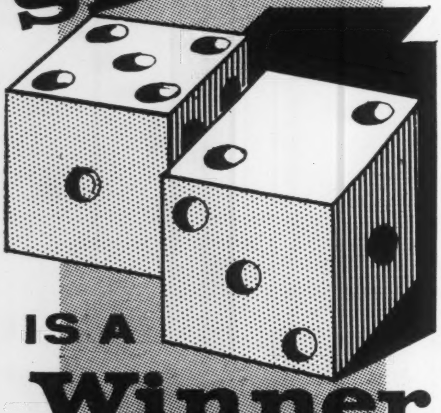
An overwhelming majority of Manhattan advertising agencies aren't anywhere near Madison Avenue.

Only 14 of the agencies that made BROADCASTING's Top 50 in broadcast billing last year [LEAD STORY, Nov. 25, 1957], are located on Madison Avenue. Fifth, Park, Broadway and other streets are spotted with agencies.

And if any more proof is needed, a scanning of the Top 50 billings tells this financial story: The 11 agencies headquartered on Madison Ave. (the other three are branches) placed only a third of the total radio-tv billings of these 50 in 1957—$376 million of a billion-dollar-plus total.

By tradition, Madison Avenue has been mythical capital of the members of the American Assn. of Advertising Agencies, itself located on a non-Madison spot—Lexington Ave.

BIG SEVEN!



IS A Winner IN THE PIEDMONT CAROLINAS

1,788,361 PEOPLE*
WITHIN THE WSPA-TV 75 MILE AREA

IT'S BIGGER THAN

ATLANTA 1,557,764
BIRMINGHAM . 1,427,783
NEW ORLEANS . 1,260,360
HOUSTON 1,226,924
MIAMI 699,103

CHANNEL 7 IS THE FIRST AND ONLY VHF STATION COVERING THIS GIANT SPARTANBURG - GREENVILLE SUPERMARKET WITH CBS.

CBS

* Counted population
A.D. Ring and Assoc.
1950 Census.

CHANNEL 7

WSPA-TV
GEO. P. HOLLINGBERY
NATIONAL REPRESENTATIVES

materials, an efficient manufacturing plant or thorough distribution.

Do you think marketing service may bring increased income to agencies?

Yes, if agencies know their costs and have the fortitude to charge proper fees. I imagine there are some constructive ideas along these lines in Dr. Frey's final report.

Some advertisers may actually resent an agency blossoming forth as a great marketing expert, feeling that this is not the function of agencies, that they were not selected because of marketing skills but do a fine creative job, good media analysis, and maybe some odds and ends of "merchandising," but not big marketing thinking. The agency that is able to render complete service—superlative creative service, dynamic marketing know-how, sound media recommendations and strong tv work—is the agency of the future and the one that will be well paid and probably prove a better value for the client than an agency who operates on a low price or free service basis.

Do you think then that agencies will go too deeply into marketing?

Most clients welcome it as a plus-service. They are likely to think, "Our agency is really showing a new concept of our business opportunity. We have no jealousies. Go to it, and give us this extra thing that you've been talking about and we'll give it a trial at your price. If it works, it can be a bargain for us."

Unanticipated extra costs can sneak into client services, yet a wide-awake, conscientious agency wants to do everything he can do for his client. He wants to hold the account and have it grow. Therefore, he wants to rate as important as possible in the client's estimation. Sometimes an agency will rush in service-wards and spend more money than is justified by income, yet the agency dislikes going to the client and admitting, as I did once, "In our zeal to serve you, Mr. Client, you and I, your agent, have made your account highly unprofitable. I ask you to share our problem. I want you to pay more for the extra services we are rendering." And he did!

Well, let's name accounts. For example, would you consider General Foods a good profitable account to handle?

I think General Foods' success as an advertiser these 32 years with Young & Rubicam and Benton & Bowles pretty well answers your question. They have made great contributions to advertising history and to client-agency relations.

Mr. Young, I understand that you consult with advertisers and sometimes help them choose their agency.

Yes, I carry water on both shoulders. I act as consultant to agencies and advertisers, and have had no difficulty in serving both.

How do you pick an agency for an account?

I first take a sort of X-ray view of the innards of the agency. I have had to learn agency anatomy. I have learned how the critter is built, what makes it tick. By examining the vital functions I can usually spot the strengths and weaknesses. There are no two agencies exactly alike. When I find something really distinguished and fine and strong, I am happier than when I find tragic weaknesses. Oftentimes the agency only needs a new point of view, a clearer mental outlook, to bring new inspiration and ambition. The fewer heads that have to roll, the better I like it. I have always enjoyed hiring more than firing.

Apparently then you have at times acted as a managerial consultant to an agency on repairs within its own house?

Many times in the past, and some today.

Can you identify certain basic principles which would guide you either in making a diagnosis of an agency for purposes of improving the agency—as a consultant of the agency itself—or for purposes of recommending an agency to a client?

When I say "diagnose"—it sounds as if there must be something radically wrong with the agency. That usually isn't the case. Even a strong agency can be unaware of minor faults and benefit by an outsider's perspective if that outsider has some discernment, the right kind of experiences and is in possession of a good sense of values.

But are there certain things that you are able to identify as principles which should be present in an agency which you recommend to a client?

Yes, strength throughout all departments is something to look for and hope for. I have served in practically every department of an agency and I know departmental operations. Each department has its individual problems, be it broadcast, art, copy, production, contact, new business administrative or executive.

I just mentioned "new business." I find that agency heads frequently are either too good at selling their services or woefully lacking in this department. Some top sellers are low on service ability. I prefer to recommend an agency that makes a good presentation of its service and evidences proper ability and flexibility to do a top service job after he lands the account. An agency may have a ball-of-fire salesman who may not know what to do with an account after he gets it. He may be able to hire some good service talent and he may not. But good selling is as important to a big agency as to a little one, because both large and small advertisers have a way of changing agencies. Recent changes, notably Chesterfield, Coca-Cola, Buick.

When you're recommending an advertiser to an agency, where does your consultant fee come from—the advertiser or the agency?

From the agency.

When you recommend an agency to an advertiser?

From the advertiser. Otherwise I would be causing myself a load of embarrassment, to say the least.

What about your personnel activities?

Well, for a good many years I did quite a lot of personnel work, but now I can't afford to spend as much time on this

NO MATTER *HOW* YOU MEASURE..

MARKETING RESEARCH PAYS OFF
CHECK LISTS OF Sales-Promotion and Merchandising Essentials
PRINTERS' INK
McGRAW-HILL
Eugene Gilbert
Advertising and Marketing to Young People
YES
OUIJA
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
NO

KTRH IS THE *AREA* STATION FOR SHARP TIME BUYERS*

HOUSTON, TEXAS • 50,000 WATTS • 740 KILOCYCLES

Represented Nationally by PETERS, GRIFFIN & WOODWARD *See ANY Area Survey

Tv too expensive for smaller agencies to handle

activity as I used to. My consultation work and mergers have lessened my personnel activities by supplanting an important amount of time which I formerly gave to personnel work, that is, creative and executive personnel. I still do personnel work for clients who have me on an annual retainer for general consultation work. I welcome resumes by mail—and for one purpose—to have a stockpile of talent data in my office, so that when one of my clients says: "We need a marketing man or a tv producer or a creative director, an art director, copy chief or group head for a cosmetic account, or food or automotive"—I can go to the file and dig out the right man or woman. Either I or my assistant later interviews the job seeker to study his personality and obtain his references.

Do you take job seekers as clients?

I seldom break my rule, which is not to accept a fee from an individual. I charge for interviews with agency executives regarding agency problems.

There seems to be a trend among agencies to ticket people with a specialty from which they either cannot escape or those who are looking for talent refuse to let them escape. For example, you might know of a chap who is outstanding on a particular type of package-goods advertising. What chance has he of being chosen for handling some other kind of product or idea? Are people getting too narrowly confined as specialists?

Most agencies have to specialize to a certain extent. The big agencies usually have a certain number of specialists whereas the smaller agencies need men who can double in brass, who can do whatever is to be done in the agency. A former partner of mine and I used to do everything in a small agency until it became a big one. As we grew, we had to do more and more hiring of specialists.

I know a young copywriter who is a sort of reluctant specialist in cigarette copy. He has had six or eight years of trying to say something different and better and newer about cigarettes. He has done well in income, considering what a limited subject it must be. If one could talk of the merits of nicotine and tars, it wouldn't be so. This bright creative man is in danger of being marked as a "tobacco man" unless he succeeds in landing in a broader field.

How can he escape?

I suppose he will just have to persist until some agency sees in him the versatility and ability I believe he possesses.

Doesn't this suggest, then, that agency management is tending to suppress talent?

Understand, please, that I don't particularly like this specialist thing, but it's here in the big agencies and exists in the minds of big agency executives. They say: "We have to have a 'drug man' or we want a 'food man' or a 'textile man' or a creative man experienced in hard goods or soft goods. We want to be able to tell our client that we've got Bill So-and-So, who did the famous X campaign. We will proudly put him on your account, Mr. Client."

I'd like to extend that specialist thing in another direction. At big advertising agencies as well as at small ones, it seems to me that the actual creative departments in television are going out of their own group and buying packages from specialists.

Yes, they are.

Do you approve of this?

Of buying a "packaged show" when a good one is available at the right price? Yes, I do. And here is, I believe, a good example. The Bryan Houston agency has an account called Mapo Breakfast Food. The agency's broadcast department was alert enough to find a certain type of show which had been created by an outside organization. The agency hired the organization to work with them to produce one of the most delightful commercials I have ever seen and heard. The product does not yet have national distribution but it is well on its way, territory by territory. The agency won another client, largely on the strength of the Mapo commercials.

You're saying you think it's all right even for a major agency that has thousands of dollars worth of talent within its shop, when it comes to commercials, programs, packages, to go out of the shop?

No, not always on commercials. They'll frequently do them in the agency—on film or live. But if there's something exceptionally good available outside it might be good judgment on the agency's part to buy it.

How do you determine whether an advertiser should go to a big advertising agency or a small one?

Well, the first thing you have to determine about any agency is—is it just Mr. & Mrs. Duz, or is it 4 people, or 20—or 250, or a thousand? You have to determine how many groups there are to choose from, groups that are really doing good work. Maybe the man-and-wife combination has a textile or soft goods account and doing a good job on it. Maybe that's adequate service for this particular client and he is happy. But generally you have to determine whether there is a good team of four or five that is available and capable of giving the kind of service the particular type of advertiser needs for his type of problem. And you have to determine whether the agency is actually in shape to take on a new account and whether they run the chance of losing an old client because of attenuated service caused by their devotion to the new account. This can mean eventual trouble for the agency and affect all their accounts. The agency chosen may be the size of a basketball team, or the size of a football team, or it may be a small army consisting of many groups. But the main thing is whether the agency has a group that can really produce for the specific advertiser.

I take it you're not impressed by bigness in itself?

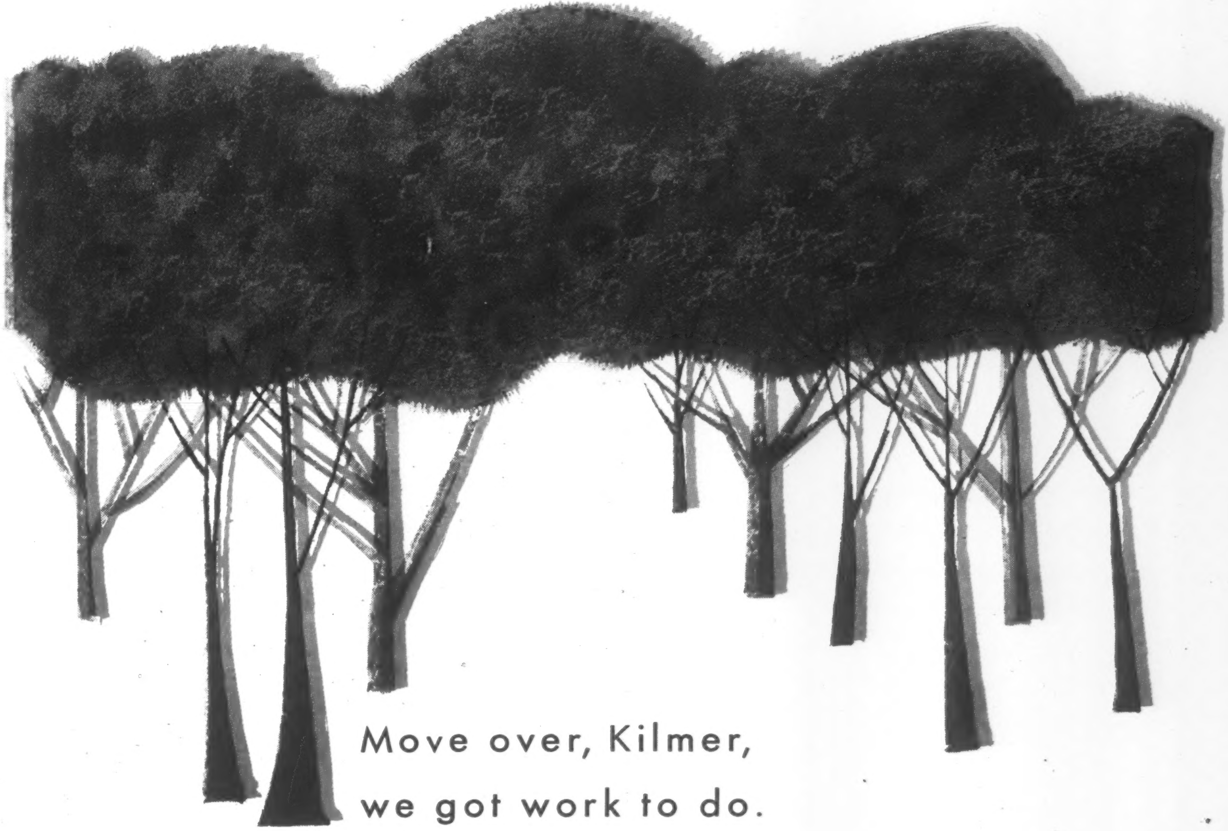
Not unless the bigness is the direct result of quality work.

Do you feel that bigness seems to be the growing situation in the agencies, and if so, does bigness, consolidation, mergers, creation of larger and larger agencies tend to suppress the creative part?

No, I don't think so, because a big agency is a group of groups. It is possible for a big agency to establish high standards of performance for its groups, although some are bound to be more competent than others.

Would Claude Hopkins be apt to emerge from one of the big agencies of today?

I get your point, and I must confess that



Move over, Kilmer, we got work to do.

After all the poems are recited about individual trees (like cost-per-M's and top-shows-in-market and quarter-hour-wins and sets-in-use and coverage-area and merchandising-aids and total-homes-in-area and height-of-antenna and network-affiliation and mail-pull), you have to take a look at the forest.

In Eastern Iowa, WMT-TV is the fore-est* station.

WMT-TV • Channel 2 • Maximum Power
CBS Television for Eastern Iowa
National Representatives: The Katz Agency, Inc.

---

* This contorted figure comes to you through the courtesy of WMT-TV, whose national representatives will be delighted to show you oak trees, mahogany trees, strip trees and shoe trees, as well as the forest.

Mr. Hopkins, my old boss at Lord & Thomas, might not have been happy as a team member because he was such an individualist.

Well, assuming this type of man existed today, not in his full maturity but as a younger man in his development years, would he be as apt to spring into prominence from a BBDO?

Well, Charlie Brower, the new president of BBDO, was a top creative man. He probably earned the title by demonstrating his creative ability over the years in that good agency. He said in a recent interview that he still loves to write copy. Very few presidents of big agencies are able to do much creative writing—but maybe he can. Raymond Rubicam was a great creative man who learned how to train other men to be as good as he—but at the sacrifice of personal creativity on his part. Leo Burnett is another highly creative individual. It will be interesting to see how much actual creative work Mr. Burnett can do as his agency continues its astonishing growth. Maybe with his organizational setup and Richard Heath, president, carrying a big load, Leo may be able personally to create themes and even write an occasional ad.

What do you think will happen to Kudner now that they've lost the huge Buick account? Do you think they will merge soon?

I haven't the slightest idea. Kudner is one of the few agencies I feel I don't know. The exit of Buick must be quite a strain on organization morale. They had the account 22 years or something like that—and they know that clients are likely to leave when sales are down. So why be surprised at Buick's change? The advertising and the quality of the car ran along just about even with each other.

And some of the old Buick copy has been Detroitish—probably client influence. The big, big pictures of a big, big car, and such typical slogans as "Better Buy Buick" were characteristic of old-fashioned automotive advertising. More modern copy ideas could have made Buick more of a glamour name.

Are you a consultant to Young & Rubicam?

This is beginning to sound like a Mike Wallace tv interview! No, I am neither consultant nor stockholder and haven't been for years, but I've probably devoted more space in my news letter, *Better Advertising*, to Young & Rubicam than any other agency because I think they lead the big agency procession in quality.

How do you judge good advertising?

By results, primarily, and by the inventiveness, the creativity employed, the intriguing qualities of the ad to attract and convince readers and viewers—to get it read or to keep us from dialing it out on our tv or radio set. Also its ability to build a definite product image and/or corporate image over a period of time—not just bright copy, although brightness is essential. It must convince. Too much copy doesn't get beyond brightness.

Do you think the Frey Report is a constructive contribution to the agency business and advertising as a whole?

What IS the Frey Report? I hope it does a lot of good for advertising, but the *hors d'oeuvres* they served at Atlantic City some weeks ago was about all Dr. Frey could then say. The work not being ready, about all the good doctor and the Assn. of National Advertising could do was to whet the appetite of the advertising public and let us chew on that in anticipation of a full and nourishing meal to come.

[Editor's Note: The Frey Report is to be released this week; see LEAD STORY, page 27.]

What do you think of Prof. Frey's statement that one of the two areas especially needing attention is the working relationship between agency and client?

An ever-present problem. A rupture or strain of the relationship is usually the fault of both the agency and the client. Usually the agency isn't any more to blame than the advertiser. The client really needs to know how to deal with an agency just as much and maybe a little more than the agency needs to know how to handle a client.

I do, however, think it's the agency's fault if the client continues in ignorance of his obligations to the agency. The head of the agency ought to have a good heart-to-

WMAY Leads the WAY

ALL DAY in Springfield & Central Illinois

WANT PULSE PROOF?

Pulse, Inc. (Sept. 1957) says WMAY holds the NUMBER ONE spot every QUARTER HOUR, from 7:30 AM to 6 PM (end of survey).

PULSE proves WMAY has:

58% MORE listeners than Station B
355% MORE listeners than Station C
in home and out of home!

WANT your ad campaign to have the HYPO of a HIGH HOOPER?

Hooper (Oct.-Nov. 1957) says WMAY has:

44% MORE listeners than Station B
157% MORE listeners than Station C

—OR—

Maybe you WANT a NOTABLE NIELSEN?

A. C. Nielsen audience circulation study (NCS #2) places WMAY FIRST in Springfield and FOURTH in the entire State of Illinois, excluding Chicago!

CHOOSE YOUR SURVEY . . . WMAY RANKS *FIRST* WITH ALL OF 'EM!

LOWEST COST PER THOUSAND, TOO!

WMAY . . . 970

represented by John E. Pearson Co.

We're first, but...

WHO WANTS TO ARGUE ABOUT ~~4½~~ 3½ PER CENT ?

Channel 11®

KFJZ-TV

It seems there's a new champ born with almost every rating book in Dallas/Fort Worth. Only one fact is **constant** . . . It's the **tightest** four-station market in America! Right now **we're first** with 27.7 per cent* share of audience. (Sign on to sign off Sunday through Saturday.) The fourth station trails by a mere 3.4 per cent . . . So who wants to argue?

High-rated nighttime minutes now available delivering a top family audience of 2.84 (average) viewers per set — 12 per cent more than nearest competitor!

**Dallas/Fort Worth combined ARB, January, 1958.*

Ask BLAIR-TV

or Joe Evans, National Sales Manager

SEE THE NEW LOOK

OK
OKLAHOMA
CITY
OKLAHOMA
TV

5 ABC

FULL POWER

HIGH RATINGS

ABC PROGRAMS

MR. HIGHTOWER
1386 FT.

LOW COST
PER THOUSAND

MERCHANDISING
AND PROMOTION

CAPTAIN KOCO
POPEYE
CARTOONS

FEATURE LENGTH MOVIES
WARNER BROTHERS

LIVE STUDIOS IN
OKLAHOMA CITY

GREATEST UNDUPLICATED
COVERAGE IN THE
STATE OF OKLAHOMA

10 Reasons Why
5
Is The Buy

REPRESENTED BY BLAIR *Television* ASSOCIATES, INC.

heart talk every so often with the client's top brass and devote constructive conversation on the subject of how the client may help the agency and vice versa. The agency head might admit that: "I am not entirely happy about everything we have done for you, Mr. Client. We as an agency still lack utter perfection—and maybe some of your people do, too! I know that you are striving to be a better manufacturer all the time, just as we are trying hard to please you—and above all, please ourselves about the quality of our work for you."

Why is there a lack of candor?

I suppose it's embarrassment or not knowing the value of forthrightness—or too much rush—the demands on the agency executive's time and the client's time—keeps you so busy doing the daily, hourly "musts" —and handling the daily emergencies typical of the agency business.

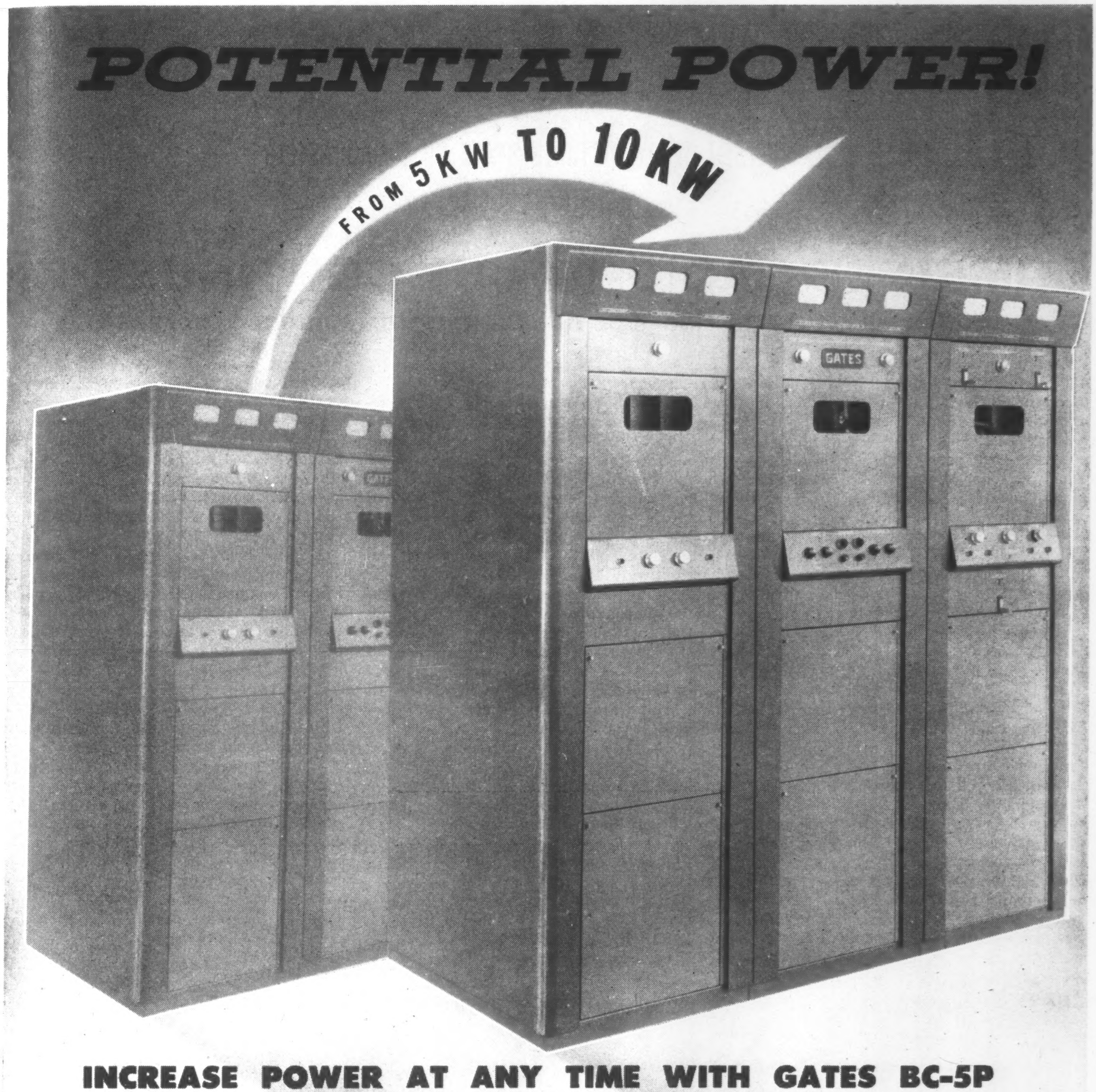
Prof. Frey also said that if it were possible to measure the sales effectiveness of advertising, these problems wouldn't be so acute. What are your ideas on how to measure the effectiveness of advertising?

Some accounts, such as mail order and new product introduction, are easily measurable, but how would you measure the effectiveness of a page in *Life* or the *Post* on a copper smelter's institutional copy? How would you know how much good the advertising has done? Maybe the president of the copper company might meet someone at his club who would say: "That's a swell ad you had in the *Post* or *Life* or *Time* this week." But you still don't know the value of the ad. If, however, an agency can hold an account long enough, a real measurement of advertising effectiveness can be had.

Some clients take the attitude of: "What have you done for me during the past half-hour?" The agency can say, "We did this, that and the other." But if the client's sales are about what they were a half-hour ago, it's a draw! If it's an increase, the vice president in charge of marketing is apt to take a big share of the credit—rightly so, probably. In other cases, the advertising job has definitely helped to produce a new sales record. Not that immediate sales are all that is expected of advertising. Building up a strong corporate image and reputation is highly important to some advertisers. The public relations contribution is not unimportant. If the agency is building a fine corporate name for his client—a friendly name that radiates constructiveness to the public—that isn't measurable in terms of immediate sales. But the point is that all advertising should not be judged by sales increase alone. So much depends upon the type of account and how much public relations plays a part.

The other area Dr. Frey thought needed a great deal of work was compensation, and I think we've gone into that and what you think of it.

Dr. Frey is a very level-headed Dartmouth professor with a good analytical mind and a well-balanced sense of values—I hope!



INCREASE POWER AT ANY TIME WITH GATES BC-5P

By planning ahead, you can guarantee a quick and easy increase to 10-kilowatts when the time comes. This is power increase insurance that every five kilowatt station must have. Simply by modification you can convert the BC-5P to 10,000 watts (BC-10P) usually without loss of air time. This is an investment in power that will yield many returns in time, savings, and convenience of installation.

The BC-10P is available for original 10-kilowatt operation, incorporating the many outstanding features that have made the BC-5P the leader in the 5-kilowatt field.

Contact the Gates Radio Company today for complete details on the BC-5P/BC-10P transmitters.

GATES
Since 1922

GATES RADIO COMPANY, Quincy, Ill., U.S.A.

A SUBSIDIARY OF HARRIS-INTERTYPE CORPORATION, CLEVELAND, OHIO

OFFICES — NEW YORK - WASHINGTON, D. C. - LOS ANGELES - HOUSTON - ATLANTA
INTERNATIONAL DIV., 13 East 40th St., New York City — In Canada, CANADIAN MARCONI COMPANY

PERSPECTIVE '58

NIELSEN STUDY PICTURES STATE OF BROADCASTING

COMBINED RADIO-TV USE CONTINUES UP

Both radio, tv sets rise, but tv accounts for audience increase

Combined radio-tv usage in American homes continues to rise, as television viewing and set ownership go up and radio listening stabilizes.

In television, half-hour western, quiz and audience participation programs and unclassified programs, along with full-hour variety shows, have gained ground in average audience ratings. And data compiled by A. C. Nielsen Co. shows that westerns get uniformly good ratings across the country. Down are hour and half-hour general drama, half-hour suspense drama, situation comedy, adventure and half-hour variety.

A total of 82% of all U. S. homes (some 41.2 million out of 50.2 million) owned one or more tv sets in late 1957, compared with 76% (or 37.7 million of 49.4 million) in late 1956, on the basis of Nielsen figures for comparable September-December periods in 1957 and 1956. On the same basis, there were approximately 48.4 million radio and 7.2 million radio-only homes as of the September-December 1957 period, according to what Nielsen describes as "industry-accepted figures" (Tables 1 & 2).

These and other significant statistics are contained in a series of radio-tv measurements made available to BROADCASTING by the Nielsen marketing research organization for this special "Perspective: '58" issue.

As an example, radio's gradual decline may be ascertained from data showing average listening hours per day per home based on total U. S. radio homes. The radio averages: 2.3 hours for 1955, 2.2 for 1956 and 2.0 for 1957. Like tv today, evening radio at one time was affected by shifting seasons, but now radio's big usage is daytime.

On a similar three-year basis, average hours of televiewing per tv home per day in the U. S. were 4.9 for 1955, 5.0 in 1956 and 5.1 in 1957. Televiewing varies by season, with lower summer averages, but has continued to climb each year, regardless of the total number of tv homes (Table 6).

The number of tv homes and percentage of tv ownership increased, according to September-December data for 1957 and 1956. This was true even in the Northeast and West Central areas, where total homes dropped (Table 1).

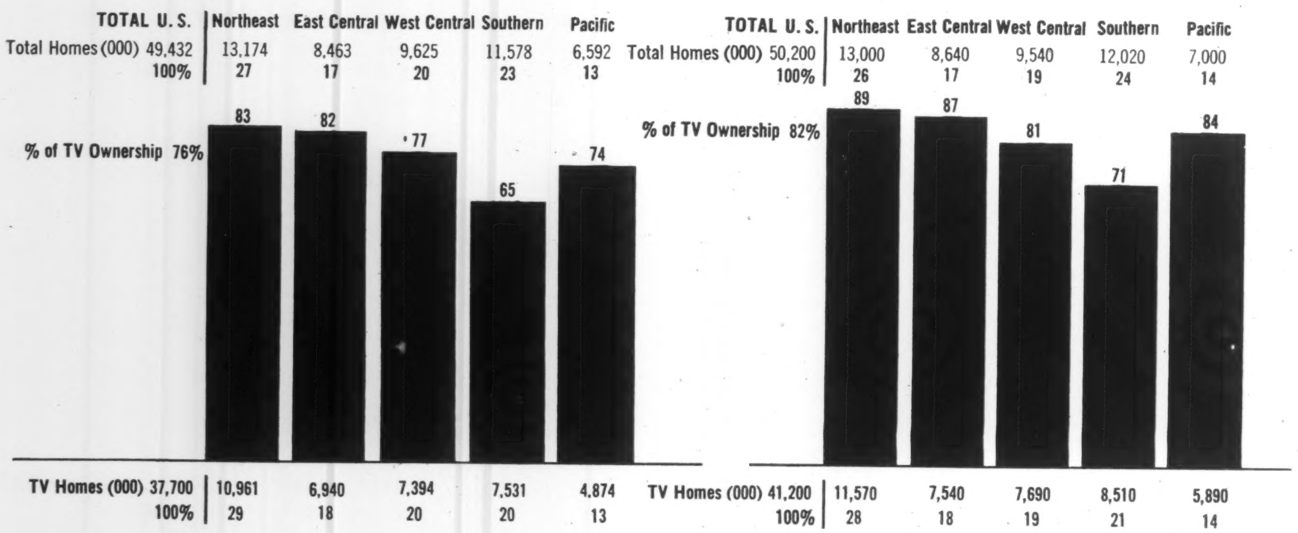
What is the trend of tv viewing and radio listening per radio home per day in terms of average hours? Nielsen has updated its data for this and other categories by citing the November-December 1957 period against the same period in 1956—and also for this period of 1955, in this instance.

Average hours of tv viewing and radio listening: 6.9 (5.1 tv, 1.8 radio) in 1957; 6.7 (4.5 tv, 2.2 radio) in 1956 and 6.3 (4.1 tv, 2.2 radio) in 1955. This indicates mounting combined usage in U. S. radio homes, with tv accounting for the increase (Table 2). In terms of millions of combined radio-tv home hours per day in radio homes, the rise is equally evident, hitting 332 million daily (244 million in tv, 88 million in radio) in 1957, compared with 317 million (213 million tv, 104 million radio) in 1956 and 289 million (187 million tv, 102 million radio) in 1955 (Table 3).

Hour-by-hour tv usage in tv homes is up percentage-wise in 1957 for Monday-Friday daytime hours and for all evenings in the week, according to related November-December data. A total of 67% of tv homes per average minute used their sets from 9-10 p.m. (EST) in 1957 as against 65.9% for that period in 1956. The traditional low points for 1956-57: the 7-8 a.m. periods, from which viewing rises for both years, but dips again to a lesser degree around 2-3 p.m. before continuing to rise to the evening high points (Table 7). A yearly breakdown for September 1956-August 1957 put tv usage at 59.9% for 9-10 p.m. for all evenings (Table 8). By millions of homes, hourly tv viewing for all evenings rose from the 9-10 p.m. peak of 24.8 million in November-December 1956 to 27.6 million for the same peak 9-10 p.m. period

TEXT CONTINUED *page 128*
CHARTS *pages 122, 124, 126*

CHART 1—Tv ownership by U. S. geographical territories for September-December periods of 1956 and 1957.



SAN FRANCISCO BEY*

* Client with heavy announcement schedule in KPIX's "Big Movie". Ten PM first runs rated top feature film strip in Bay Area, according to ARB. Ask Lou Simon or your Katz man for upcoming availabilities.

no selling campaign is complete without **KPIX**

CBS in SAN FRANCISCO

WBC **WESTINGHOUSE BROADCASTING CO., INC.** RADIO—BOSTON, WBZ+WBZA; PITTSBURG, KDKA; CLEVELAND, KYW; FORT WAYNE, WOWO; CHICAGO, WIND; PORTLAND, KEX . . . TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV; CLEVELAND, KYW-TV; BALTIMORE, WJZ-TV; SAN FRANCISCO, KPIX

CHART 2—Combined and individual radio and tv average hours of viewing and listening per U. S. radio home per day for November-December periods of 1955, 1956 and 1957.

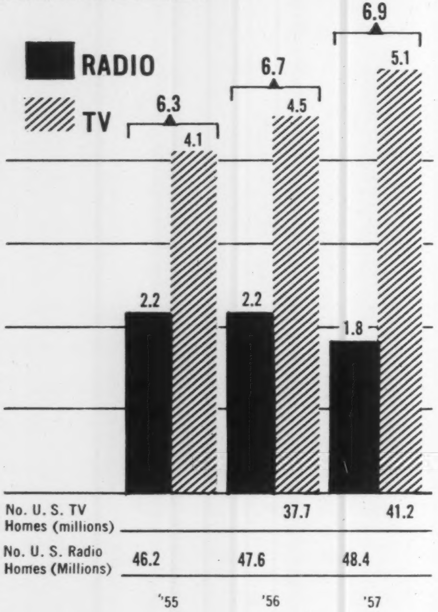


CHART 3—Combined and individual totals in millions of hours of radio listening and tv viewing per day for November-December periods of 1955, 1956 and 1957.

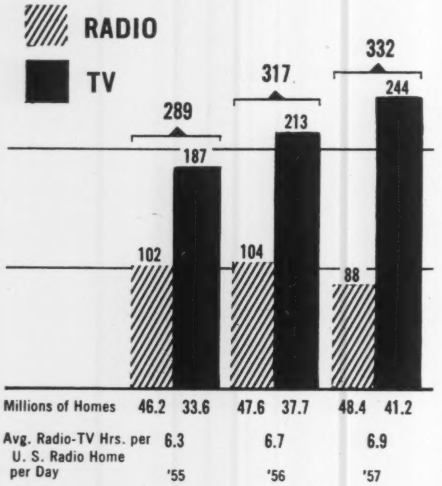
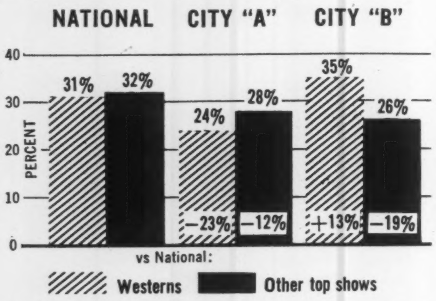
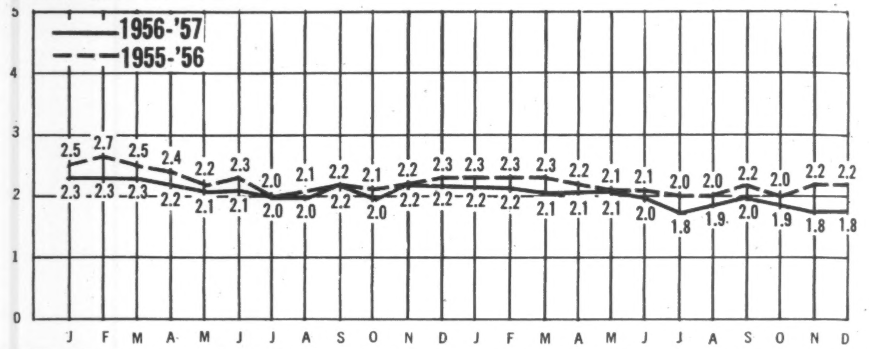


CHART 4—Average audience percentages show differences in tv viewing preferences for six top westerns and other top shows in two large East Coast cities for a fall period in 1957.



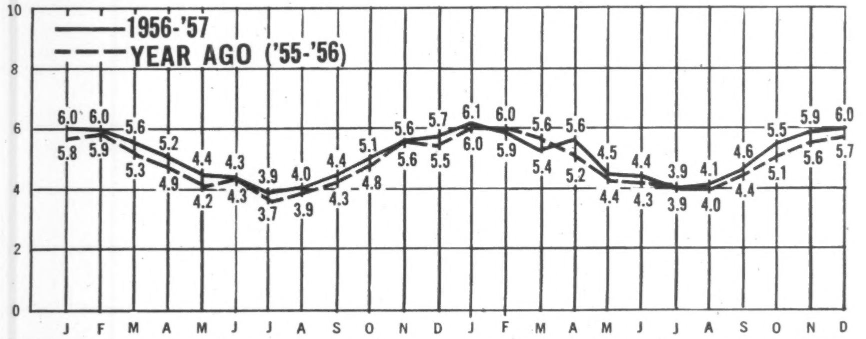
NOTE: Figures shown in insets under cities A and B indicate percentages of preference or nonpreference when compared to national average at left.

CHART 5—Monthly trends in average hours of radio listening per home per day, based on total U. S. radio homes. Yearly average: 1955—2.3 hours; 1956—2.2 hours; 1957—2.0 hours.



NOTE: Months indicated by initials at bottom are repeated for total of 24 months so broken line in left half of graph (1955) can be compared with unbroken line to left (1956), while broken line in right half (1956) can be compared with unbroken line to right (1957).

CHART 6—Monthly trends in average hours of tv viewing per day per tv home. Yearly average: 1955—4.9 hours; 1956—5.0 hours; 1957—5.2 hours.



NOTE: Months indicated by initials at bottom are repeated for total of 24 months so broken line in left half of graph (1955) can be compared with unbroken line to left (1956), while broken line in right half (1956) can be compared with unbroken line to right (1957).

CHART 7—Hour-by-hour tv usage in percentage of total tv homes, Monday-Friday daytime and all evenings, for November-December periods of 1956 and 1957.

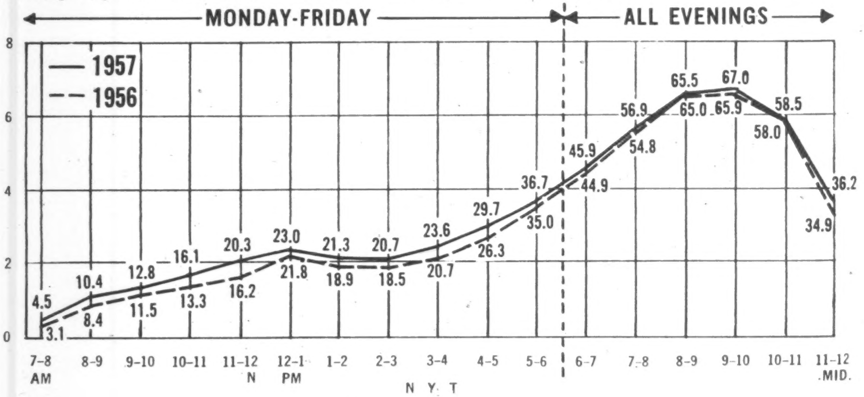
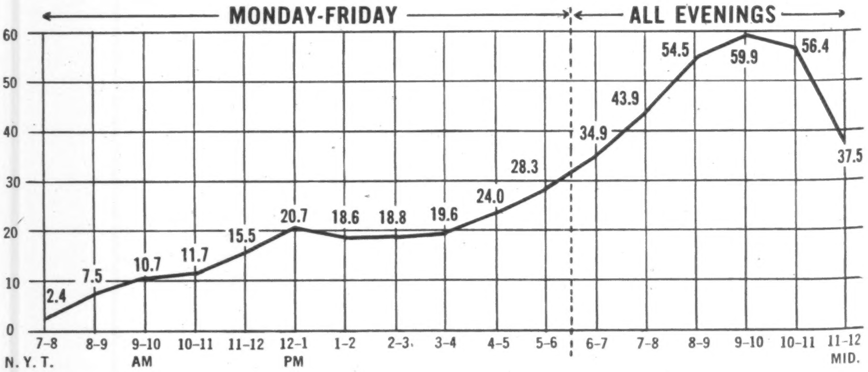
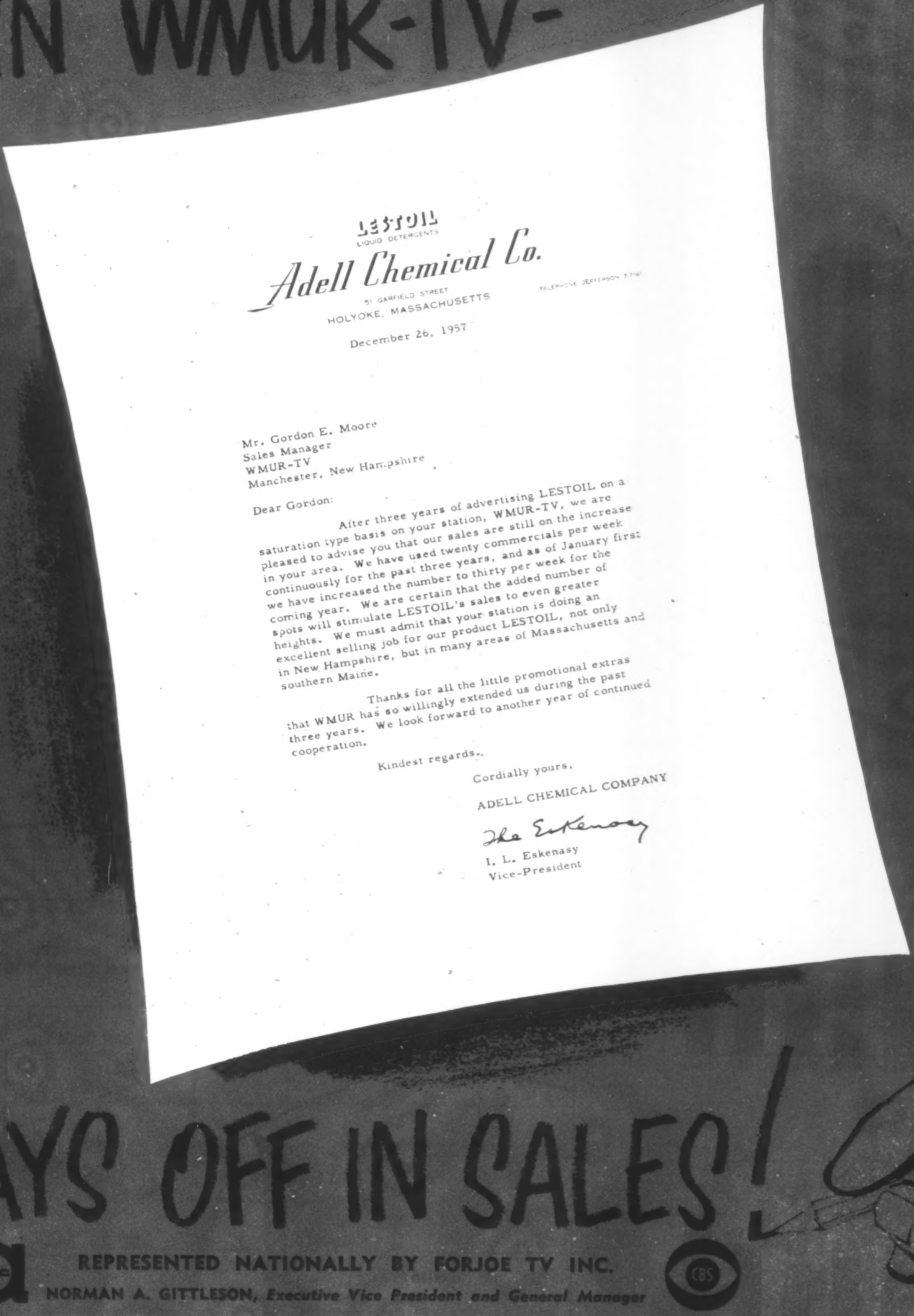


CHART 8—Hour-by-hour tv usage in percentage of total tv homes, Monday-Friday daytime and all evenings for 12 months—September 1956 to August 1957.



AGGRESSIVE CONFIDENCE IN WMUR-TV-



LESTOIL
LIQUID DETERGENTS
Adell Chemical Co.
51 GARFIELD STREET
HOLYOKE, MASSACHUSETTS
TELEPHONE JEFFERSON 3-7161

December 26, 1957

Mr. Gordon E. Moore
Sales Manager
WMUR-TV
Manchester, New Hampshire

Dear Gordon:

After three years of advertising LESTOIL on a saturation type basis on your station, WMUR-TV, we are pleased to advise you that our sales are still on the increase in your area. We have used twenty commercials per week continuously for the past three years, and as of January first we have increased the number to thirty per week for the coming year. We are certain that the added number of spots will stimulate LESTOIL's sales to even greater heights. We must admit that your station is doing an excellent selling job for our product LESTOIL, not only in New Hampshire, but in many areas of Massachusetts and southern Maine.

Thanks for all the little promotional extras that WMUR has so willingly extended us during the past three years. We look forward to another year of continued cooperation.

Kindest regards.

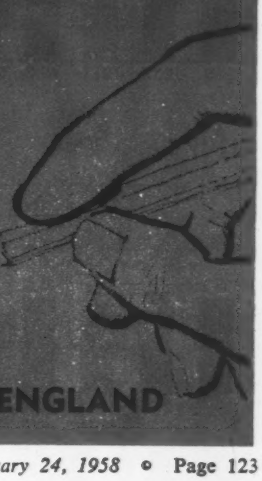
Cordially yours,

ADELL CHEMICAL COMPANY

Ike Eskenasy

I. L. Eskenasy
Vice-President

PAYS OFF IN SALES!



abc

REPRESENTED NATIONALLY BY FORJOE TV INC.

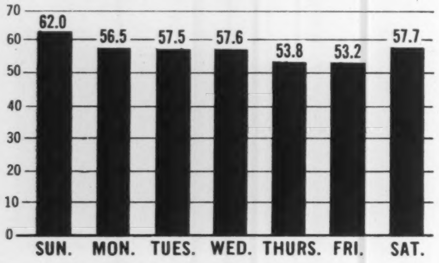
NORMAN A. GITTLESON, ***Executive Vice President and General Manager***

CBS

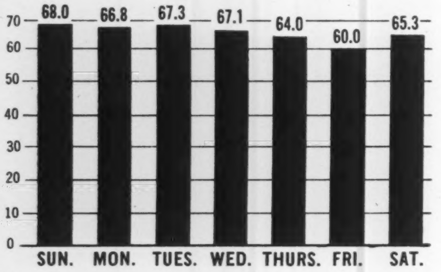
1,000,000 TELEVISION HOMES in THE CENTRAL AREA of NEW ENGLAND

CHART 9—Evening tv usage by individual nights of the week in percentage of total U.S. tv homes for November-December 1957.

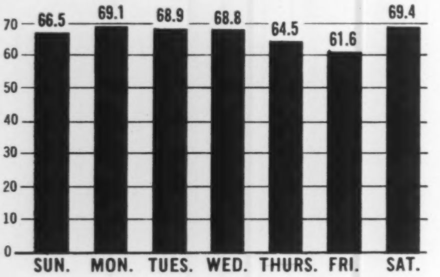
7-8 PM N. Y. TIME



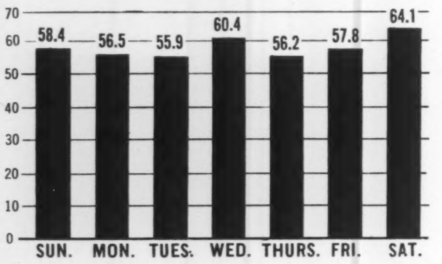
8-9 PM N. Y. TIME



9-10 PM N. Y. TIME



10-11 PM N. Y. TIME



11-12 PM N. Y. TIME

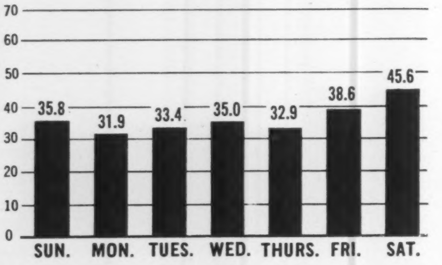


CHART 10—Hour-by-hour tv usage in millions of homes, Monday-Friday daytime and all evenings, for November-December periods of 1956 and 1957.

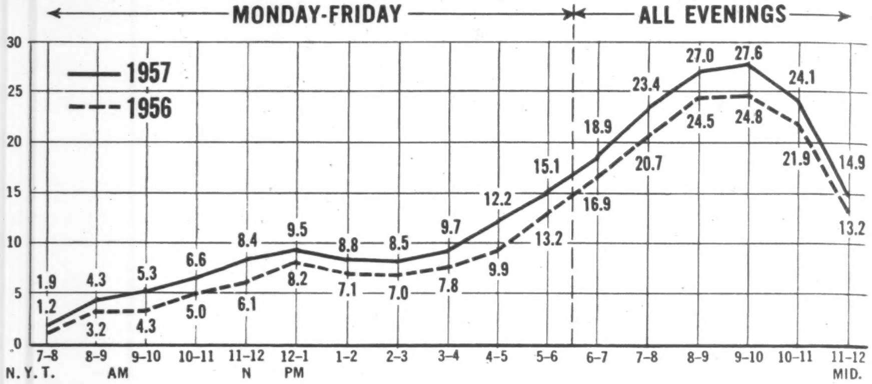


CHART 11—Hour-by-hour radio usage in percentage of total U. S. radio homes, Monday-Friday daytime and all evenings, for November-December periods of 1956 and 1957.

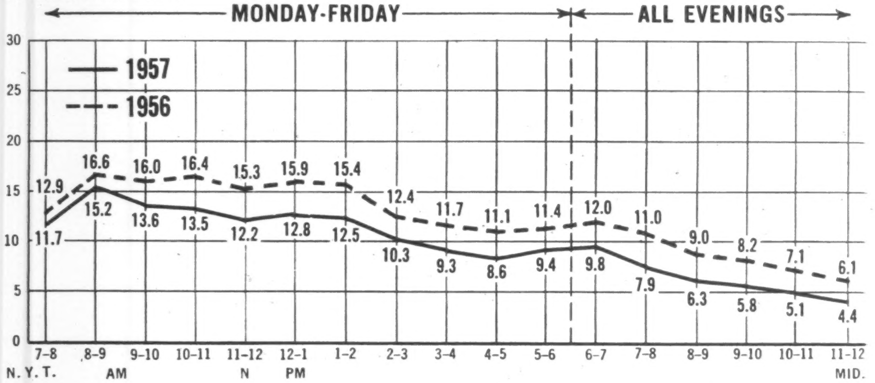


CHART 12—Hour-by-hour radio usage in millions of homes, Monday-Friday daytime and all evenings, for November-December periods of 1956 and 1957.

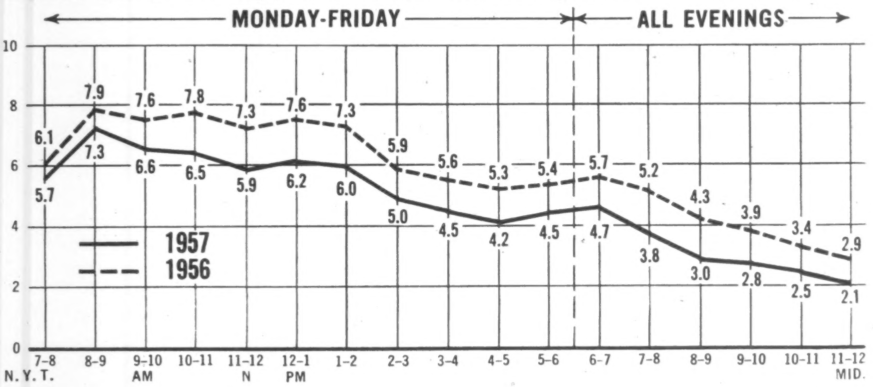
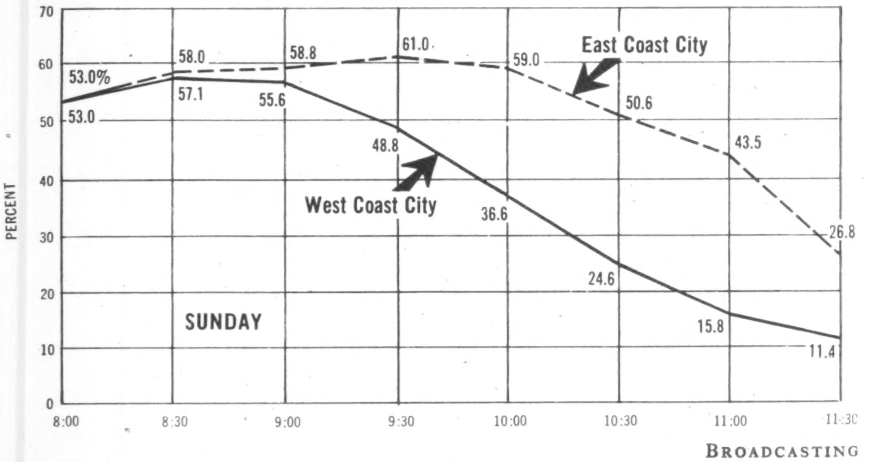


CHART 13—Differences in patterns of tv usage vary between local markets as shown in percentage comparison of usage between East Coast and West Coast cities, both local times.



ED MEATH

WITH HIS "MUSICAL CLOCK"

Gets a BIG hand

IN ROCHESTER, N. Y.

* Rates tops in **EVERY ONE**
of his **13** competitive Quarter Hours.

TIME A. M.	SHARE OF AUDIENCE	TIME A. M.	SHARE OF AUDIENCE	TIME A. M.	SHARE OF AUDIENCE
6:00	**26**	7:00	**29**	8:30	**28**
6:15	**28**	7:15	**29**	8:45	**29**
6:30	**30**	7:30	**30**	9:00	**26**
6:45	**29**	7:45	**31**	9:15	**24**
		8:15	**30**		

* Rochester Metropolitan Area Telepulse Oct. '57

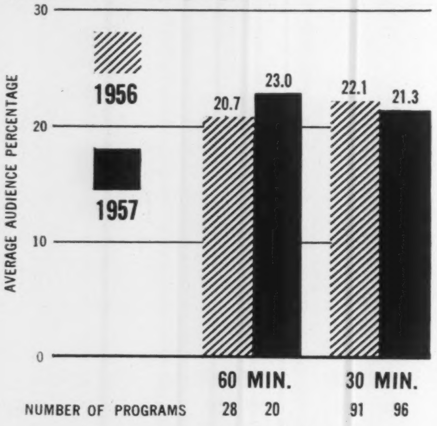
CBS

WHEC *of Rochester*

AM-TV

Representatives: Everett McKinney, Inc. New York, Chicago, Los Angeles, San Francisco

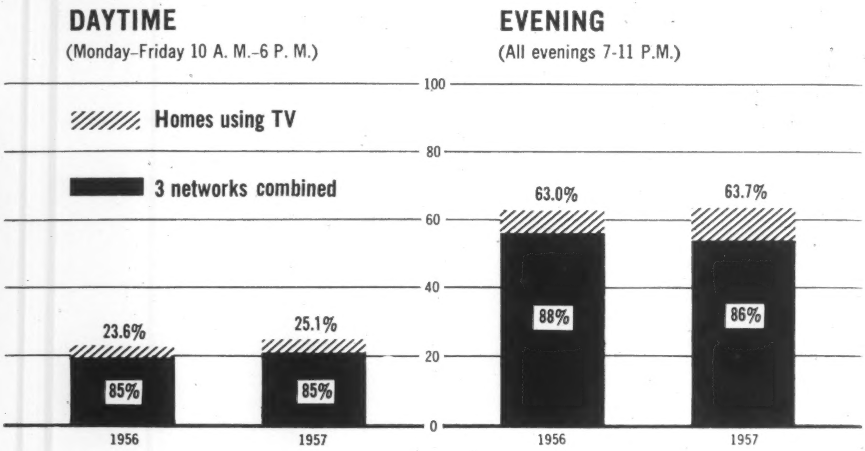
CHART 14—Average audience ratings for full-hour and half-hour evening tv programs, based on Nielsen's Second December Report for 1956 and 1957, and number of such programs.



Program Station Basis

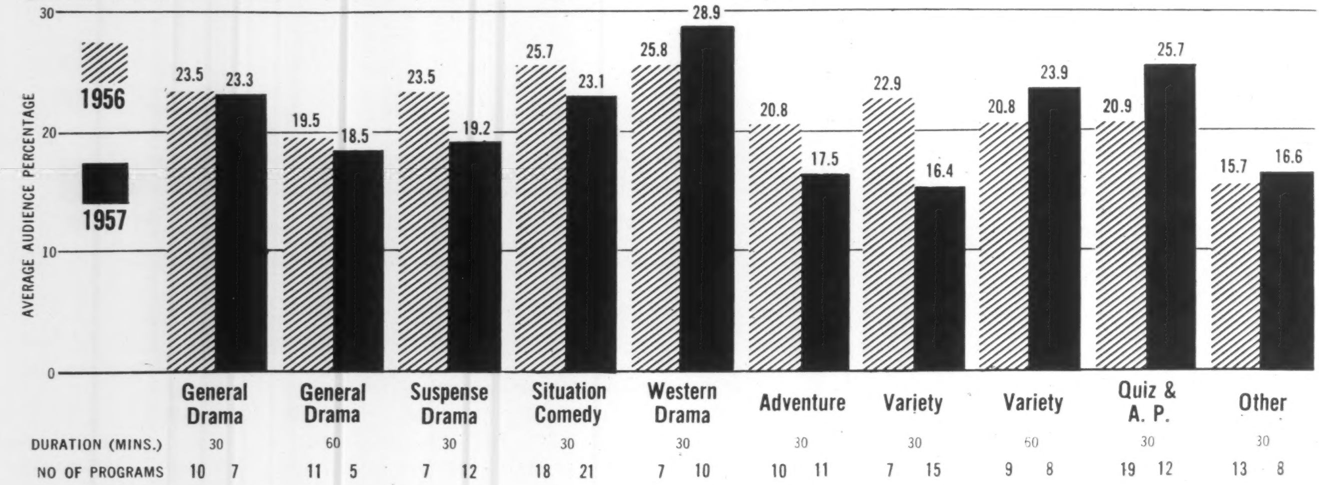
NOTE: No 90-minute tv programs are covered in Second December Report because *Playhouse 90* was the only such program on for period covered. (Nielsen's Second December Report was made for two weeks ending Dec. 22, 1956, and Dec. 21, 1957, respectively.)

CHART 15—Average tv audience for Monday-Friday daytime and all evenings in Nielsen Multi-Network Area of 14 markets where all three tv networks broadcast simultaneously, with networks' share of this audience for November-December periods of 1956 and 1957.



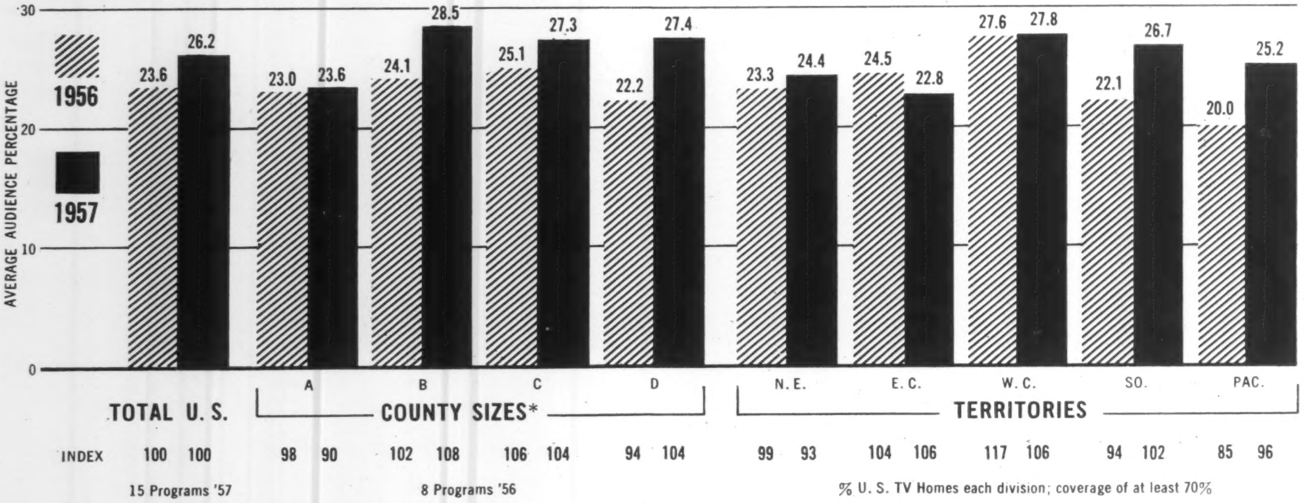
NOTE: Black areas with inset figures indicate the networks' share of total average audience for the respective periods. For example, the total average daytime tv audience for 1956 (at left) was 23.6%. The networks' share was 85% of that figure.

CHART 16—Average audiences for evening hour and half-hour tv programs by program type and number of programs, based on Nielsen's Second December Report for 1956 and 1957.



PROGRAM STATION BASIS

CHART 17—Average audience for tv western drama programs according to county sizes and U. S. geographic territories for November-December periods of 1956 and 1957.



* County Sizes: A—All assigned metropolitan areas having central cities with population of 500,000 and over; B—all others over 100,000 plus certain additional counties which are part of metropolitan areas with cities of less than 500,000; C—all counties not including A or B with 30,000 population; D—all remaining counties. NOTE: Data not comparable to Table 16 which is on a program station basis.

MAGNECORD

TAPE RECORDERS

QUALITY
that
ENDURES

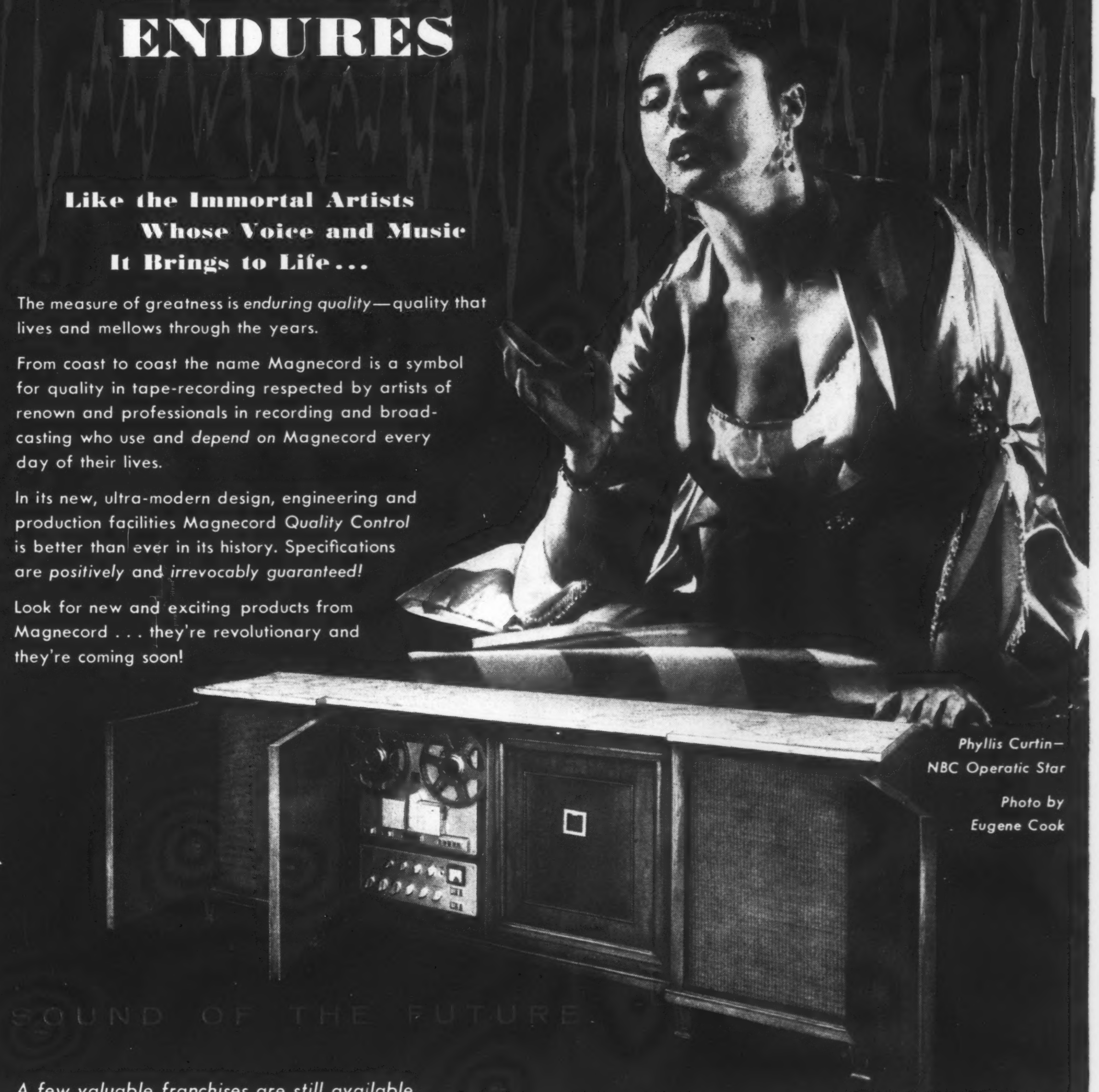
**Like the Immortal Artists
Whose Voice and Music
It Brings to Life . . .**

The measure of greatness is *enduring quality*—quality that lives and mellows through the years.

From coast to coast the name Magnecord is a symbol for quality in tape-recording respected by artists of renown and professionals in recording and broadcasting who use and *depend* on Magnecord every day of their lives.

In its new, ultra-modern design, engineering and production facilities Magnecord *Quality Control* is better than ever in its history. Specifications are *positively* and *irrevocably guaranteed!*

Look for new and exciting products from Magnecord . . . they're revolutionary and they're coming soon!



*Phyllis Curtin—
NBC Operatic Star*

*Photo by
Eugene Cook*

A few valuable franchises are still available.

Ask your distributor or write **MAGNECORD, Division of Midwestern Instruments, Inc. — P.O. Box 7186, Tulsa, Oklahoma** in 1957 (Table 10). Breakdowns cover Monday-through-Friday daytime and evening hours. They also cover individual evenings, Sunday through Saturday, for November-December 1957 (Table 9).

Because of differences in programming, living habits and for other reasons, local markets show substantial differences in their patterns of tv set usage. Nielsen data from a report last summer shows a late evening peak of sets in use in an East Coast city, while in a West Coast city the peak is reached in the early evening (Table 13).

In radio, the pattern of hour-by-hour usage in percentage of total radio homes drops throughout weekday and evening segments from 1956. High points were 16.6% in 1956 and 15.2% in 1957, both for the 8-9 a.m. periods. Set usage shows a gradual decline during the morning hours and a sharper decline after the 12 noon-1 p.m. periods, with a brief revival from 6-7 p.m. before continuing downward (Table 11). The pattern is similar in radio set usage by millions of homes. Peak times in 1956 (7.9 million) and in 1957 (7.3 million) were from 8-9 a.m., with the daytime decrease hitting bottom at 4-5 p.m. (Table 12).

The Nielsen table on evening tv programs by length and average audience for the "second December report" * shows average audience ratings have risen for full-hour shows from 20.7 in 1956 to 23.0 in 1957, with the number of programs cut from 28 to 20. On half-hour shows, average audience dropped slightly (22.1 to 21.3), while the number of programs increased from 91 to 96 (Table 14).

A similar table for the same rating period covers evening tv programs in terms of average audience by program type, including westerns and other types (Table 16). The average national audience rating for westerns was up—from 23.6% in November-December 1956 to 26.2% for the like 1957 period, with southern and Pacific areas showing heaviest gains (Table 17).

But the differences in program preferences from city to city—even large cities in the same geographical area—may vary, as indicated in an NSI report for another period in the fall of 1957. With a national rating of 31 for six top westerns and 32 for other top shows, City A, on the East Coast, had a rating of 24 for westerns—23% below the national average—and 28 for other top shows—12% below national average. City B, also on the East Coast, had a rating of 35 for westerns—13% above national average—and 26 for other top shows — 19% below national average (Table 4).

A Nielsen comparison of the radio and tv audiences in millions-of-homes for the November-December periods of 1957 and 1956 shows radio and tv audiences about the same at 10-11 a.m. weekdays (6.5 million radio, 6.6 million tv) as the two graphs representing audience totals cross paths, radio's gradually declining from an 8-9 a.m. apex and tv's steadily rising during the morning hours (Table 18).

Television networks' total share of audience compared to non-network fare is shown in data covering weekday daytime and the 7-11 p.m. periods for all evenings in the Nielsen Multi-Network Area of 14 markets where all three tv networks are able to broadcast simultaneously. For the November-December periods, ABC-TV, CBS-TV and NBC-TV accounted for 85% of total viewing in both 1956 and 1957 for daytime periods (Monday-Friday, 10 a.m.-6 p.m.). But their share dropped from 88% in 1956 to 86% in 1957 for the all-evenings average (Table 15).

(The remaining 15% daytime and 14% nighttime share in 1957 indicates all other viewing, including local non-network, feed-ins from outside the area, etc.)

The greatest variance between radio and tv audiences in percentage of total radio homes for the November-December 1957 period lies in the evening (6 p.m.-12 midnight) segment, with 46.8% tuned to tv as against 6.6% tuned to radio, the Nielsen information revealed, in a breakdown that covers weekday mornings and afternoons and all evening periods. This divergence generally applies for all time zones across the country, with one significant departure in the Pacific Coast Time Zone, where radio homes apparently depend more on radio in the morning than on tv (16.5% to 9.7%). Radio homes in the Central Time Zone lean less heavily on radio in the morning than in the Pacific Zone, but still more so than on tv, while in the Eastern Time Zone, radio homes favor tv in the morning (13.7% to 11.7%) (Table 19).

CHART 18—Hour-by-hour comparison of radio and tv audiences, Monday-Friday daytime and all evenings, in millions of homes for November-December period of 1957.

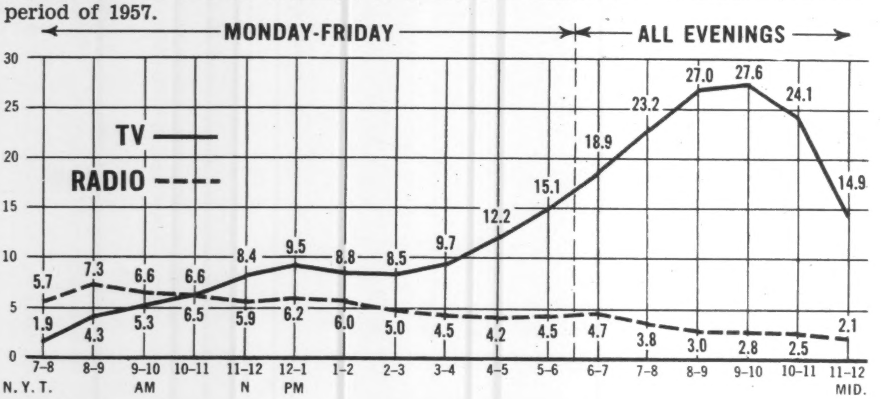
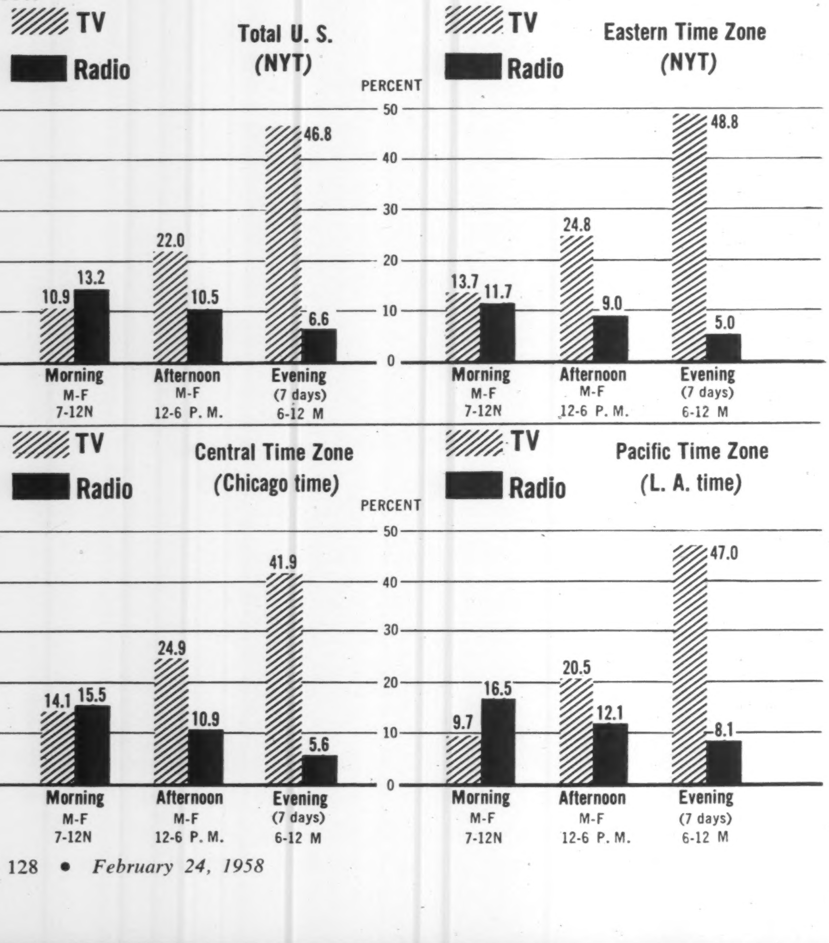


CHART 19—Homes using tv and radio by time zone—morning, afternoon and evening—in percentage of total U. S. radio homes for November-December period of 1957.



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* *Playhouse 90* was the only 90-minute network program on during the period covered and is omitted from these Nielsen figures.

F.R.P. is many things . . . F.R.P. is music . . . F.R.P. music has sweep and scope . . . as changing and varied as the millions of people who love it . . .

The pulsating barefoot rhythms of rock and roll . . . the gentler, warmer mood of a Tchaikovsky symphony . . . the bright freshness of today's hit and the mellow richness of a song that was new twenty years ago . . .

Perry Andrews weaving whimsey between the records as he brings Baltimore to its feet each morning . . . Jim West and his thousands of "girl friends"—housewives all—enjoying their music quietly together . . .

Jay Grayson putting melodic sparkle into the late afternoon, Bill Bolling keeping a night-long musical vigil until dawn . . .

The "live" sounds of Gene Franklin's Pier 5 Jazz Band with Baltimore two-beat . . . America's great orchestras on "Bandstand" . . . the great Americana of Red Foley.

This is F.R.P. music . . . And music is only one part of F.R.P.

F.R.P.* IS MUSIC

WBAL RADIO

BALTIMORE, MARYLAND ★ 50,000 WATTS

NBC Affiliate—Nationally Represented by
THE HENRY I. CHRISTAL CO., INC.

*FULL RANGE PROGRAMMING

THE HIGHEST

tower in

the South

(5th highest
in the world

is at

Augusta, Ga.

1,292 feet tall
1,375 feet above
average terrain
1,677 feet above
sea level

serves . . .
1½ million people

covers . . .
more of S. C. than
any So. Carolina
station, PLUS . . .
more of Ga. than
any station outside
of Atlanta.

maximum power . . .
100,000 watts
low band VHF

NBC & ABC networks

WJBF
CHANNEL 6
AUGUSTA
Represented by Hollingbery

RADIO: WHO LISTENS, WHEN, WHERE

- **National Christal-Politz study gives in-home, out-of-home data**
- **Report lists available audiences for am, fm, tv, auto radio**

A new study dramatizing the importance of radio in the lives of the American people is being released today (Monday) by the 18 radio stations represented by the Henry I. Christal Co.

It includes out-of-home listenership figures and also updates fm and television ownership data while at the same time showing how radio reaches people when they're busy with other things and thus not available to other media.

The report is the latest in a continuing series of qualitative and quantitative studies conducted for the Christal group over a five-year period by Alfred Politz Research Inc. It is the first in this series to be carried out on a completely nationwide basis.

Updated basic information in its findings includes the following (with all figures representing people 15 years old or older):

- Living in homes having one or more radios *in working order*—103,013,000.
- Living in homes with fm—27,115,000.
- Living in homes with tv—92,462,000.
- Living in homes with at least one automobile—88,378,000.
- Living in homes with at least one radio-equipped auto—66,028,000.

The 38-page report is published in two sections. The first part details dimensions and characteristics of all radio, embracing the 3,000-plus stations on the air. The second half reports the composite audience and the attitudes of listeners toward a group of 48 selected stations designated as "The Nation's Voice"—a concept the Christal group has been using in its advertising and other promotions to dramatize the power and believability of leading stations located in major centers of population.

Henry I. Christal, president of the representation firm, described the report and the objectives of the study thus:

"Like all previous Politz studies, this survey measured listening patterns of individual adults 15 years old and over, included all listening wherever it occurs, tabulated findings on the cumulative rather than the average basis, and probed public awareness of the differences between stations.

"There are sound reasons for these departures from the standard approaches to researching radio. We feel that in dealing with a medium as personal and intimate as today's radio, data on the individual are far more meaningful to the advertiser and broadcaster than information based on families or households.

"Measurement of all listening is essential to provide a true picture of a medium that continues to shortchange itself with partial measurement. The pattern of present-day buying and selling of radio is geared to cumulative values and these can be developed with much greater reliability than the small units of measurement which are so variable and so widely misinterpreted and misused. The attitude of the public, long a basic factor in evaluating printed media, is equally measurable and important in radio."

Mr. Christal said: "The study fills in many gaps in knowledge of our exciting medium. To cite one example, last August BROADCASTING editorially lamented 'nowhere in existence is there an adequate measurement of radio's nationwide out-of-home audience.'

"Not only does this study now provide these detailed data [See accompanying table, "Where They Listen"], but it also shows clearly that even those measurements that attempt to include automobile listening still by-pass entirely an out-of-home audience that is almost as large. Just in the hours between 1 and 4 p.m. on the average day, 4,250,000 adults listen to radio in cars and 3,800,000 listen in other places out-of-home. In aggregate, out-of-home listeners account for fully 30% of the total radio audience in this single three-hour period."

The findings summarized in Section 1—dealing with radio as a whole—show that 66,950,000 adults listen to radio on the average day and that in a month radio's audience includes 97.1 million or 86% of the adult population. Cumulatively, teenagers (15-19 age group) form the smallest numerical segment of the total adult audience, while the oldest group (45 and over) make up the largest segment. Teenager tune-in comes to 7,200,000 on an average day; the total for people over 45 is 23,150,000.

Tabulations of the radio audience in seven different time segments shows substantial listening goes on at all times of the day. The daily audience ranges from almost 9 million between 10 p.m. and midnight, to a peak of 38 million between 7 and 10 a.m.

What programming attracts radio's massive audience?

Not surprisingly, news and music head the list of program types but the study shows also that all the other basic services and entertainment features which radio offers also enjoy huge followings. Most respondents listed multiple choices in answering the question "Which of these types of programs do you *ever* listen to" and the tabulation by sexes shows wide variances in the interests of men and women:

	All Listeners	Males	Females
Comedy, humor and entertainment programs	26,410,000	13,300,000	13,110,000
Dramatic shows	16,370,000	4,790,000	11,580,000
News	82,130,000	38,950,000	43,170,000
Music	79,220,000	36,130,000	43,090,000
Daily summaries of sports news and scores	23,900,000	15,550,000	8,350,000
Play-by-play broadcasts, such as football games	28,110,000	19,090,000	9,020,000
Farm programs that give market and price information	15,260,000	9,140,000	6,120,000
Farm programs that give general farm service information	10,640,000	6,650,000	3,990,000

Of particular interest is the fact that while it is the smallest numerically, the audience for farm programs is actually at a near-saturation level. The 15,000,000 listing farm programs that give market and price in-

NASHVILLE

calling . . .

Have you looked at my availabilities lately?

They're on Nashville's #1 Audience tation—

41.0%* of the total audience, sign-on to sign-off, 7 days a week.

*A.R.B. says it; Telepulse says it.

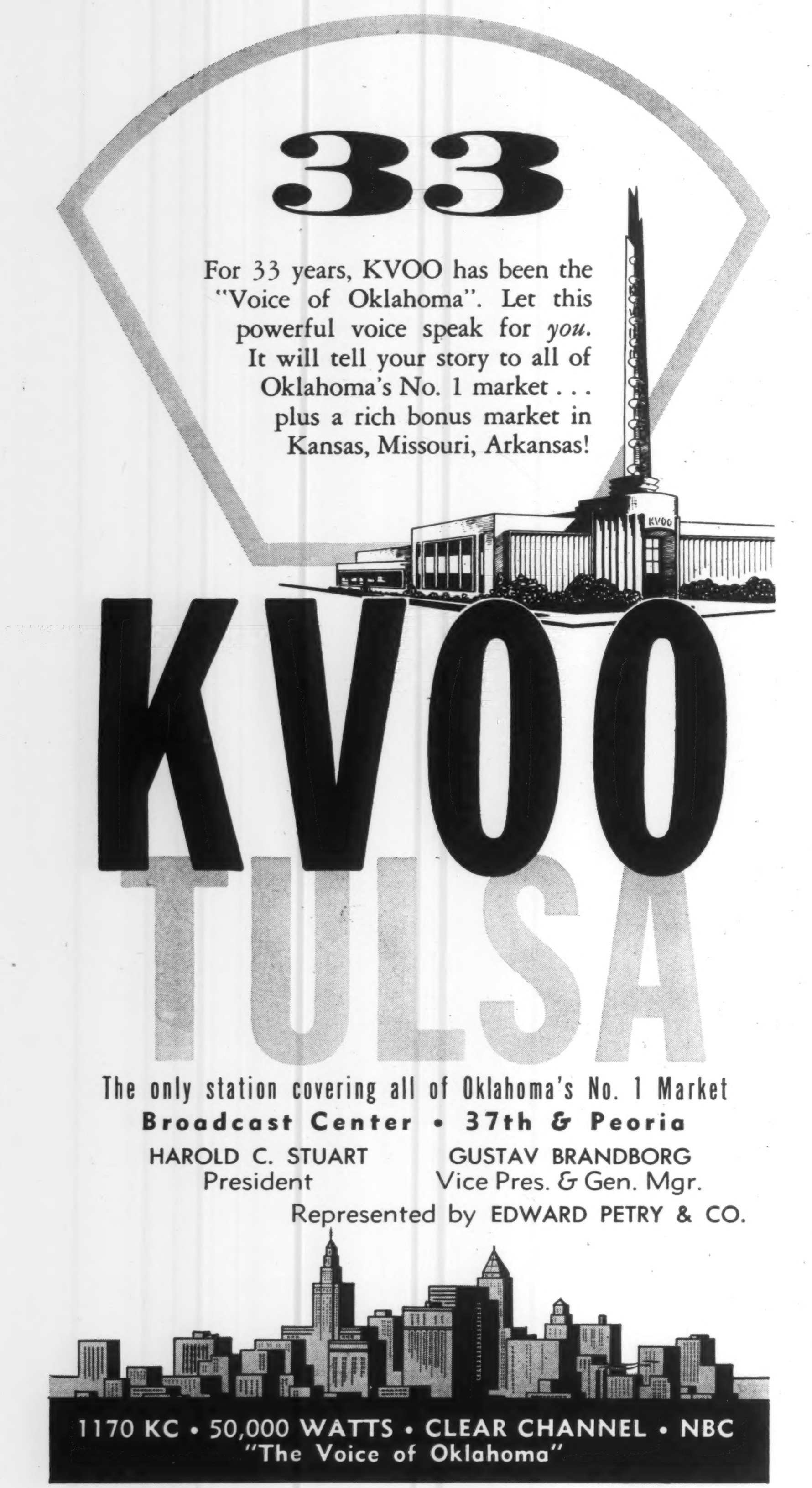
The South's Great Multi-Market CBS *Sales Station*

WLAC-TV 5

T. B. BAKER, JR.
Executive Vice-President and General Manager

ROBERT M. REUSCHLE
General Sales Manager

THE KATZ AGENCY
National Representatives



33

For 33 years, KVOO has been the "Voice of Oklahoma". Let this powerful voice speak for *you*. It will tell your story to all of Oklahoma's No. 1 market . . . plus a rich bonus market in Kansas, Missouri, Arkansas!

KVOO

TULSA

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.

1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

formation represents about 83% of the total U. S. adult farm population, the group for which this service is exclusively designed.

Giving the listeners an opportunity to express their own ideas of what motivated their tuning in during specified segments of the day shed additional light on programming appeal. It showed particularly that interest is not sustained on a constant level throughout the day. For example, while 82% indicate they sometimes listen to news, the listing of news as the reason for listening ranged from a low of 15% between 1 and 4 p.m. to a high of 41%, which was for the 5 to 7 a.m. period.

In the section summarizing data on "The Nation's Voice," the weekly cumulative audience to the 48-station group is shown to number 24,050,000 adults. The report makes no comparisons, but this circulation is known to stand up more than favorably against adult readership figures for leading publications measured by Politz on a comparable basis. Mr. Christal commented:

"For some time our group's advertising has featured 'The Nation's Voice'—a strategy demonstrating the efficiency of advertising concentrated on 48 selected major market stations. This study measured the audience and the standing of the 48 stations in composite, confirming most of our convictions and setting up sign-posts pointing to the areas of greatest opportunity for future improvement of radio and of individual station operating standards."

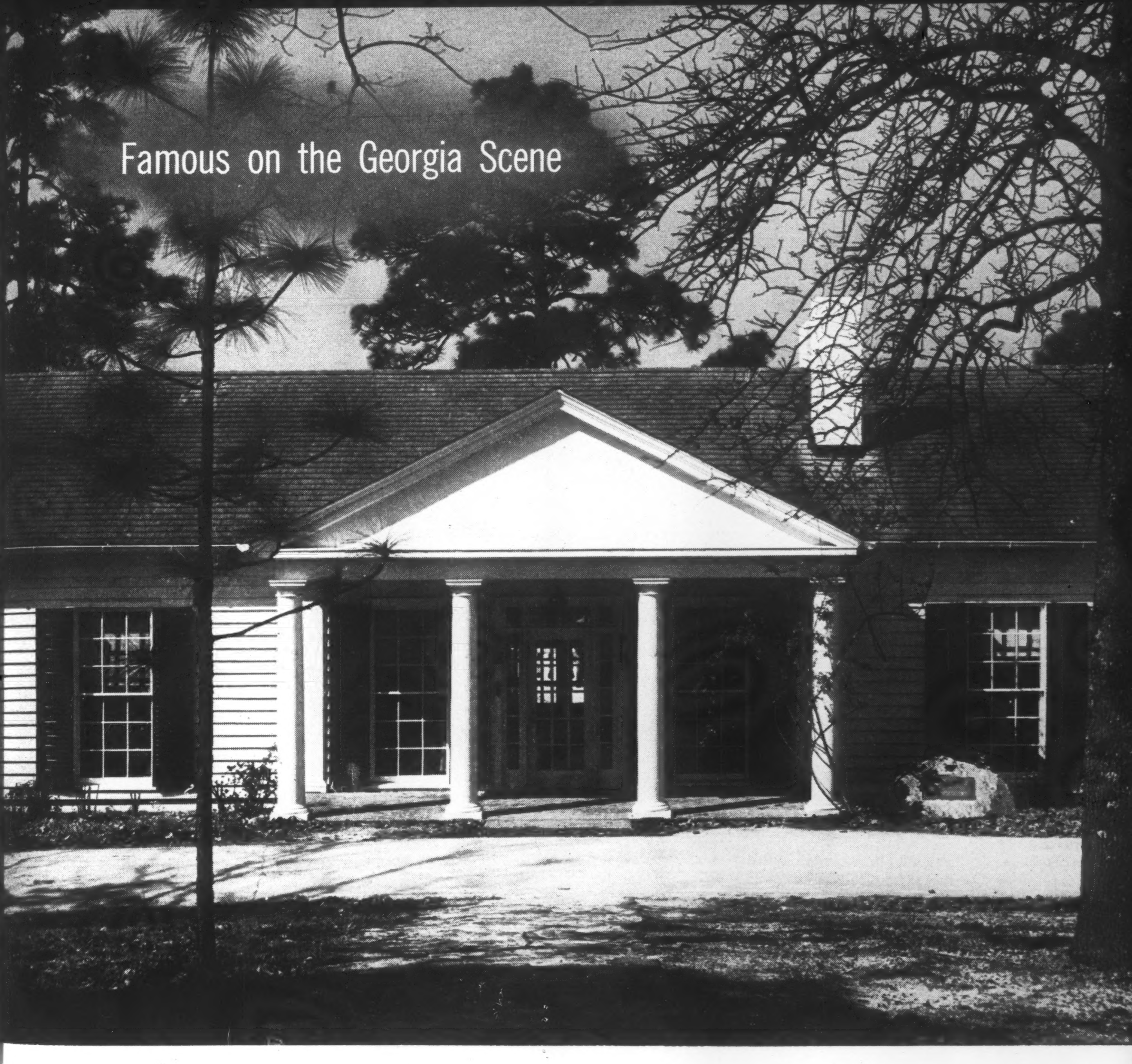
Among the many questions on the qualitative side, it was found that 10,000,000 listeners throughout the nation credited members of the 48-station group with having the best advertising. The reasons, given spontaneously, were as follows in rank order:

1. Like products advertised, local advertising and the absence of advertising which listeners regard as objectionable.
2. Brief, not so much advertising.
3. Do not exaggerate, not high pressure; interesting advertising, easy to listen, like vocal presentation.
4. Reliable, dependable, higher class, more intelligent.

On the hypothetical question of what people at home would do to verify a rumor of war—a question repeated from earlier studies—radio again came out far ahead. Some 68,750,000 adults reported they would "turn on the radio"; 13,270,000 would "turn on tv"; 5,900,000 would "turn on radio or tv" and, among less frequently mentioned reactions, 3,400,000 would call a newspaper.

The Christal-Politz report, which is being submitted to the NAB committee currently reviewing research techniques, was sponsored by Christal-represented WBAL Baltimore, WAPI Birmingham, WBEN Buffalo, WGAR Cleveland, KOA Denver, WJR Detroit, WTIC Hartford, WDAF Kansas City, KTHS Little Rock, KFI Los Angeles, WHAS Louisville, WCKR Miami, WTMJ Milwaukee, WHAM Rochester, WGY Schenectady, KWKH Shreveport, WSYR Syracuse and WTAG Worcester.

TABLES ON PAGE 134



LITTLE WHITE HOUSE at Warm Springs, Georgia, favorite refuge of Franklin Delano Roosevelt, attracts thousands of reverent visitors each year. Located in Southwest Georgia, Warm Springs is included in the coverage of WAGA-TV, famous on the Georgia scene, too. Tallest tower and maximum power gain more coverage . . . top CBS-TV and local programing gain more viewers in the Southeast's No. 1 market. Get full details in the WAGAland brochure, available on request.

CHANNEL 5 ATLANTA
waga·tv
CBS TELEVISION

A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES
NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.

WHO LISTENS

Breakdown of Adult Population Listening in Averaged Time Periods

	Total Adult Population	Males	Females	15-19 Yrs. Old	20-29 Yrs. Old	30-44 Yrs. Old	45 Yrs. Old & Over
ON AVERAGE DAY	66,950,000	32,150,000	34,800,000	7,200,000	14,200,000	22,400,000	23,150,000
IN AVERAGE WEEK	89,850,000	43,300,000	46,550,000	9,850,000	17,400,000	29,400,000	33,200,000
IN AVERAGE MONTH	97,100,000	46,300,000	50,800,000	10,500,000	19,000,000	31,850,000	35,750,000
WITHIN THREE MONTHS	100,400,000	47,850,000	52,550,000	**	**	**	**

** Not reported

WHEN THEY LISTEN

Breakdown of Listening from 5 a.m. to Midnight in an Average Day

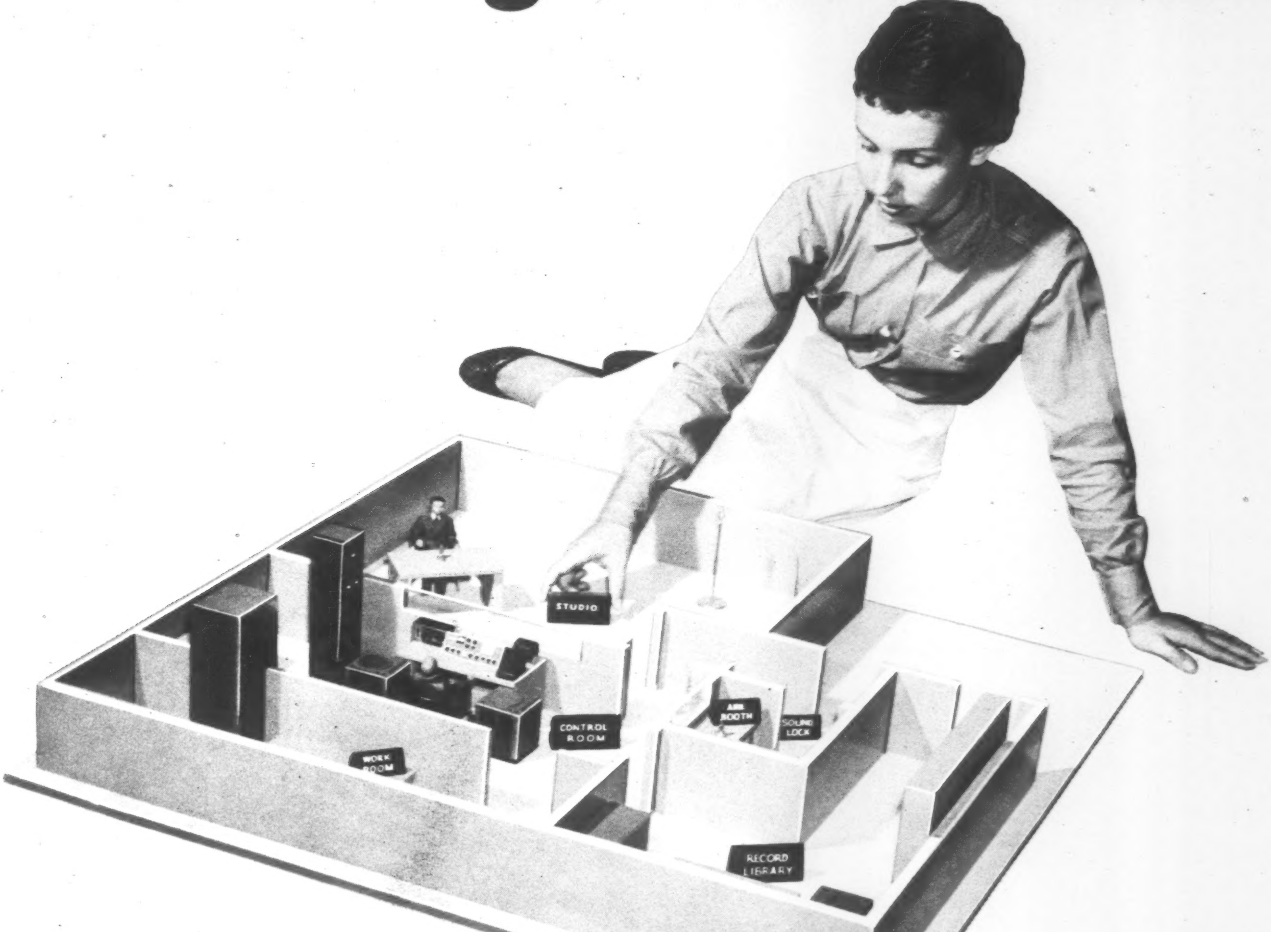
	Between 5 & 7 a.m.	Between 7 & 10	Between 10 & 1	Between 1 & 4	Between 4 & 7	Between 7 & 10	Between 10 & 12
ALL LISTENERS	18,650,000	37,950,000	25,750,000	22,400,000	30,450,000	18,000,000	8,950,000
MALES	8,850,000	16,300,000	11,150,000	9,250,000	15,500,000	8,600,000	4,000,000
FEMALES	9,800,000	21,650,000	14,600,000	13,150,000	14,950,000	9,400,000	4,950,000

WHERE THEY LISTEN

Breakdown on Areas of Listening in an Average Day

	Between 5 & 7 a.m.	Between 7 & 10	Between 10 & 1	Between 1 & 4	Between 4 & 7	Between 7 & 10	Between 10 & 12
At Home							
LIVING ROOM	2,100,000	5,950,000	6,900,000	6,500,000	7,900,000	8,450,000	1,850,000
MALES	1,550,000	1,850,000	2,450,000	2,300,000	3,950,000	4,100,000	800,000
FEMALES	550,000	4,100,000	4,450,000	4,200,000	3,950,000	4,350,000	1,050,000
DINING ROOM	650,000	2,800,000	2,100,000	1,150,000	2,750,000	1,400,000	250,000
MALES	250,000	1,350,000	800,000	—	700,000	800,000	100,000
FEMALES	400,000	1,450,000	1,300,000	1,150,000	2,050,000	600,000	150,000
KITCHEN	11,400,000	18,350,000	10,950,000	5,050,000	13,500,000	3,250,000	1,400,000
MALES	4,900,000	5,350,000	2,850,000	1,050,000	4,700,000	1,300,000	550,000
FEMALES	6,500,000	13,000,000	8,100,000	4,000,000	8,800,000	1,950,000	850,000
BEDROOM	4,900,000	10,000,000	4,100,000	3,250,000	4,550,000	4,250,000	4,550,000
MALES	2,550,000	3,650,000	700,000	950,000	1,700,000	1,300,000	1,500,000
FEMALES	2,350,000	6,350,000	3,400,000	2,300,000	2,850,000	2,950,000	3,050,000
OTHER PLACES AT HOME	550,000	750,000	600,000	650,000	750,000	350,000	200,000
MALES	150,000	550,000	200,000	150,000	150,000	250,000	—
FEMALES	400,000	200,000	400,000	500,000	600,000	100,000	200,000
AT HOME BUT DON'T REMEMBER WHERE	200,000	1,000,000	1,000,000	900,000	700,000	—	—
MALES	100,000	250,000	400,000	400,000	450,000	—	—
FEMALES	100,000	750,000	600,000	500,000	250,000	—	—
Out-of-Home							
AT WORK	50,000	2,000,000	2,000,000	2,850,000	1,050,000	400,000	300,000
MALES	—	1,000,000	1,150,000	1,800,000	850,000	150,000	200,000
FEMALES	50,000	1,000,000	850,000	1,050,000	200,000	250,000	100,000
IN CAR, WHILE DRIVING	1,350,000	5,100,000	1,800,000	4,250,000	5,400,000	1,400,000	1,250,000
MALES	1,050,000	4,150,000	1,550,000	2,550,000	4,050,000	800,000	1,000,000
FEMALES	300,000	950,000	250,000	1,700,000	1,350,000	600,000	250,000
IN SOMEONE ELSE'S HOME	200,000	100,000	250,000	750,000	200,000	500,000	100,000
MALES	—	—	200,000	650,000	—	500,000	100,000
FEMALES	200,000	100,000	50,000	100,000	200,000	—	—
OTHER PLACES OUT-OF-HOME	600,000	250,000	1,150,000	150,000	150,000	50,000	—
MALES	550,000	100,000	1,150,000	150,000	150,000	—	—
FEMALES	50,000	150,000	—	—	—	50,000	—
DON'T REMEMBER	—	100,000	150,000	50,000	200,000	—	—
MALES	—	—	100,000	—	150,000	—	—
FEMALES	—	100,000	50,000	50,000	50,000	—	—
TOTAL	22,000,000	46,400,000	31,000,000	25,550,000	37,150,000	20,050,000	9,900,000
MALES	11,100,000	18,250,000	11,550,000	10,000,000	16,850,000	9,200,000	4,250,000
FEMALES	10,900,000	28,150,000	19,450,000	15,550,000	20,300,000	10,850,000	5,650,000

Planning a Radio Station?


STUDIO
CONTROL ROOM
WORK ROOM
AIR BOOTH
SOUND LOCK
RECORD LIBRARY

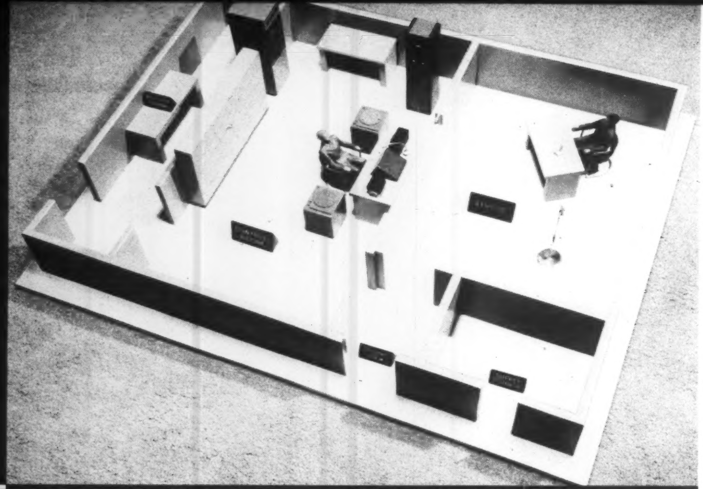
RCA presents 3 Basic Plans

These versatile plans illustrate how the very latest equipment can be arranged to perform efficiently with a minimum of investment and personnel. To meet varying programming requirements, three basic plans are provided, representing three specific categories of operation.

RCA

RADIO CORPORATION OF AMERICA

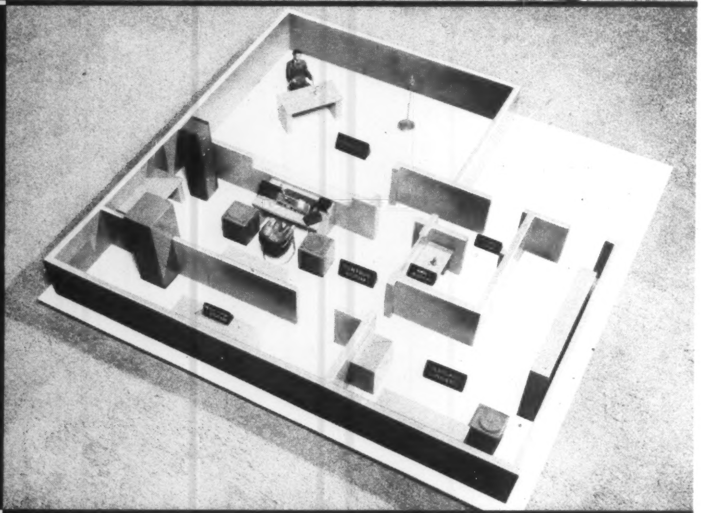
plan A



PLAN "A"

This plan is for the small station that proposes to start operations with minimum investment. It includes the necessary technical equipment for handling the following programs: (1) announcements, (2) record and tape shows, (3) network, (4) remotes, (5) local live shows. Plan "A" can be adapted to almost any type of building that provides enough floor space.

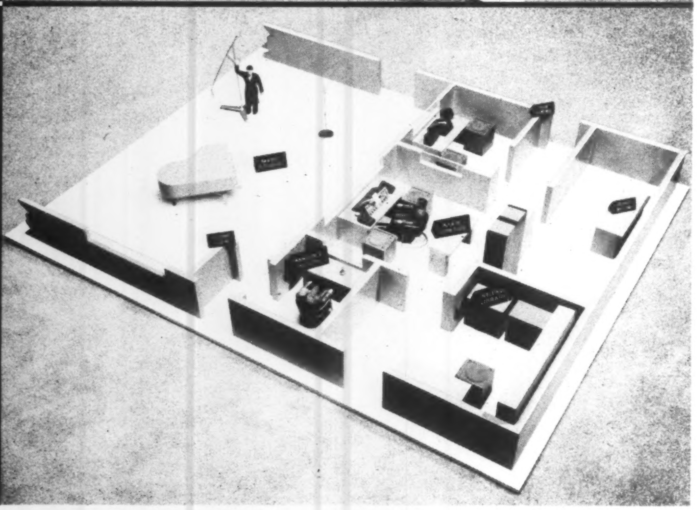
plan B



PLAN "B"

Plan "B" typifies the most desirable arrangement for the community type station. It fulfills all the requirements, from a space and facility point of view, for handling a very diversified program schedule. Plan "B" incorporates more elaborate features that make for more flexible, yet economical operation. New items appear in Plan "B", such as an announce booth and automatic turntable. The larger console makes the operation more flexible.

plan C



PLAN "C"

This plan approaches the ultimate for the larger type of radio station as we know it today. Extensive programming can be handled. It incorporates all the features of plan "A" and "B"; however, it assumes that the transmitter would be located separately from the studio, with its own building, at its own site. Two automatic turntables are included in this plan, permitting more flexible auto-programming. And more extensive use of facilities is assured through a sub-control room in addition to master control.

ALL OF THESE PLANS ARE AVAILABLE FOR YOUR USE

RCA will be glad to provide you with these complete plans. Or equipment may be interchanged to allow for a station's individual programming requirements. A complete brochure is available on request . . . ask your RCA representative. Or write to RCA Department AM-1157, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.

RADIO CORPORATION of AMERICA

Broadcast and Television Equipment • Camden, N. J.

FORM AM-112557 Tmk(s) ® PRINTED IN U.S.A.

A study in life cycles of programs on the major television networks

How long will it last?

The man who can accurately crystal-ball that question about a new television program is apt to find his services in rare demand.

Too often, shows that start out seeming to have great promise end up as flops. Not often enough, some of those with seemingly unexciting prospects prove to be hardy perennials.

If it is impossible to forecast with accuracy the life of a given program, the next best thing is to look at the track records of past entries. The A. C. Nielsen Co. has done so in a preliminary study just completed, covering the years 1953-57. The complete Nielsen Long-Term Ratings Trends study will be available to subscribers shortly. The results form a sort of actuarial table for television programming, though their usefulness in estimating risks and expectancies in future programming remains to be proved. The key tables are presented on this page.

On the next two pages are lists of current network tv programs according to the year in which they were introduced, of Top Ten shows of former years that have since gone off the air, and of current Top Tens with their years of origin.

THE LIFE OF NETWORK TV PROGRAMMING

(Evening hour and half-hour programs, 1953 through 1957)

The table below gives a quick summary of program longevity—and, by deduction, of mortality—on a year-to-year basis. The first figure shown for each year is the number of new programs introduced during that year (for the first year of the study, 1953, all programs then on the air were considered "new"). The figures that are underlined show the number (with percentage in parentheses) that returned from the preceding season. The column at the right shows, for each year, the percentage that remained in 1957 out of all those that made their introductory appearance in the same prior year. Thus, of the 118 shows on the air in 1953, a total of 77, or 63% returned in 1954. Of these, 60 (or 78%) were back in 1955. The next year 42 or 70% of these returned and the 1957 schedule included 25 of these—21% of the ones that were on in 1953.

	1953	1954	1955	1956	1957	% left in 1957, vs. first year of telecast
Number by first year of telecast			Number returning in succeeding years			
1953 and before	118	77 (63%)	60 (78%)	42 (70%)	25 (60%)	21%
1954		42	23 (55%)	13 (57%)	8 (62%)	19%
1955			42	23 (55%)	16 (70%)	38%
1956				41	15 (37%)	37%
1957					52	
TOTAL PROGRAMS	118	119	125	119	116	

Note: 1953 through 1956 data is for November-December. 1957 data is from second December NTI report. Only 30- and 60-minute regularly scheduled evening shows are considered. If a show switched from evening to daytime it was considered dropped.

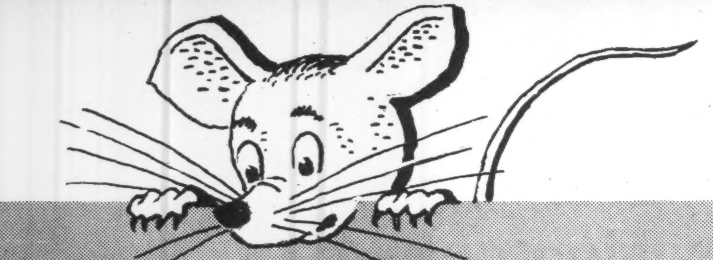
CURRENT NETWORK EVENING TV SHOWS BY YEAR OF ORIGIN AND SHOW TYPE

The process of trial and error that goes into the development of a network program schedule can be detected from this table, along with evidence of the relative staminas of different program types. The table shows, reading from top to bottom, the number of programs now on the air in each category; the total number introduced in each category between 1953 and 1956, and the number (and percentage) of these old-timers still on the networks. Included also are the perennials that started before 1953 and were on in that year. General drama is unique in that all 11 shows now on the air in that category—out of 46 introduced in the past five years—are at least one year old, and 8 of the 11 have been running since 1953 or earlier. In suspense drama, western drama and variety shows this situation is reversed; in each of these groups at least half are new this year. Considering all programs, 26% of all those which were on the air in 1953 or which appeared in 1954 through 1956, are still on the air. These represent 55% of the current network schedule, while this season's 52 new shows represent 45%.

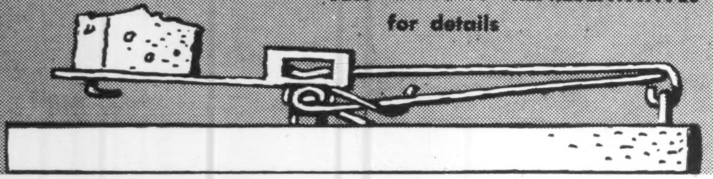
Type	GENERAL DRAMA		SUSPENSE DRAMA	SIT COMEDY	WESTERN DRAMA		ADVENTURE	VARIETY		QUIZ & AUDIENCE PARTICIPATION	OTHER		ALL EVENING	
Duration	30 Min.	60 Min.	30 Min.	30 Min.	30 Min.	60 Min.	30 Min.*	30 Min.	60 Min.		30 Min.	60 Min.	30 Min.	60 Min.
Current Shows	6	5	11	21	10	4	11	16	9	12	7	4	94	22
Year of Origin														
1957	0	0	8	8	6	3	4	11	3	4	2	3	43	9
1956	1	0	0	2	2	1	3	1	2	2	1	0	12	3
1955	1	0	1	4	2	0	3	1	3	1	0	0	13	3
1954	0	1	1	2	0	0	1†	0	0	1	1	1	6	2
1953 & prior	4	4	1	5	0	0	0	3	1	4	3	0	20	5
Total Shows Originated 1952-1956	28	18	23	51	9	1	11	31	18	33	20		243	
Still on Network	6	5	3	13	4	1	7	5	6	8	5	1	51	13
% Still on Network	21%	28%	13%	26%	44%	100%	64%	16%	33%	24%	30%		26%	

*Category starts in 1955
†Reclassified in 1957

HISTORIES OF INDIVIDUAL SHOWS *pages 138-139*



PULSE, VERIFAK
HOOPER, CONLAN
. . . all agree!
We're building a better mousetrap in
GRAND RAPIDS, MICHIGAN
WMAX Radio
1000 WATTS, COVERING MICHIGAN'S SECOND LARGEST MARKET
call RADIO-TV REPRESENTATIVES
for details



POWER to penetrate!

CKLW
CKLW-TV
IN THE DETROIT AREA

* This powerful **RADIO** voice sends your message to a greater number of listeners . . . you get more for your promotion dollar.

* This powerful **TV** signal is sent to a greater number of viewers . . . costs you less by exposing your product to a bigger audience.

CKLW
50,000 WATTS

CKLW-TV
325,000 WATTS

J. E. Campeau
President

ADAM
YOUNG, INC.
National
Representative

GENERAL OFFICES GUARDIAN BLDG., DETROIT

THE SURVIVORS

In the columns below are listed some of the current tv programs according to the year in which they were introduced (the 1953 list includes some that actually started before that time). The programs in capital letters also made the Nielsen Top Ten in November-December of the same year they started. The year 1954 was noticeably a poor one from the standpoint of programs surviving until now.

For keys to symbols after program names, see footnote on page 139.

1953

Adventures of Ozzie & Harriet (CS)
Armstrong Circle Theatre (GD)
GODFREY TALENT SCOUTS (VT)
Burns & Allen (CS)
DRAGNET (SD)
ED SULLIVAN (GV)
G. E. Theatre (GD)
I LOVE LUCY (CS)
I've Got A Secret (QP)
Jack Benny (CS)
Jane Wyman (GD)
Kraft Theatre (GD)
Life of Riley (CS)
Loretta Young (GD)
Name That Tune (QG)
Person To Person (I)
Schlitz Playhouse (GD)
Studio One (GD)
THIS IS YOUR LIFE (I)
U. S. Steel Hour (GD)
Voice of Firestone (CM)
What's My Line (QP)
You Asked For It (GV)
YOU BET YOUR LIFE (QG)
Your Hit Parade (VM)

1954

Climax (GD)
December Bride (CS)
DISNEYLAND (FV)
Father Knows Best (CS)
Lassie (CO)
The Lineup (SD)
People Are Funny (AP)
Rin Tin Tin (A)

1955

Alfred Hitchcock Presents (SD)
Bob Cummings (CS)
Chevy Show (Music) (VM)
Gunsmoke (EW)
Lawrence Welk (VM)
MILLIONAIRE (GD)
Navy Log (A)
Original Amateur Hour (VT)
Peoples Choice (CS)
PERRY COMO (VM)
Phil Silvers (CS)
Red Skelton (CS)
Robin Hood (A)
Sgt. Preston (A)
$64,000 QUESTION (QG)
Wyatt Earp (EW)

1956

Jim Bowie (A)
Bold Journey (DO)
Broken Arrow (EW)
Cheyenne (EW)
Circus Boy (A)
Danny Thomas (CS)
Ford Show (GV)
Gale Storm (CS)
Lawrence Welk Talent (VT)
$64,000 Challenge (QG)
STEVE ALLEN (GV)
Telephone Time (GD)
20th Century (DO)
Twenty-One (QG)
West Point (A)
Zane Grey (EW)

THE CASUALTIES

Some of the shows that consistently made the Top Ten of a few years ago are no longer around. The lists below include programs that were in the November-December Nielsen Top Ten for the years indicated but have since left the networks.

1953

Colgate Comedy Hour (CV)
Jackie Gleason Show (GV)
Arthur Godfrey Show (GV)
Buick-Berle Show (CV)
Fireside Theatre (GD)
Ford Theatre (GD)
Philco Playhouse (GD)

1954

Jackie Gleason (GV)
Martha Raye (CV)
Colgate Comedy Hour (CV)
Ford Theatre (GD)
Buick-Berle Show (CV)

1955

Private Secretary (CS)
Ford Theatre (GD)
Martha Raye (CV)
George Gobel (CV)

1956

Jackie Gleason (GV)
Private Secretary (CS)

THE ELITE

This list below shows the program categories and years of origin of shows that made the Nielsen Top Ten in November and December this season. Only two 1957 entries are included. Four are from 1956; five are from 1955; two are from 1954 (that poor year again), and four are from 1953 or earlier.

Gunsmoke (EW) (1955)
Perry Como (VM) (1955)
Ed Sullivan (GV) (pre-1953)
Jack Benny (CS) (pre-1953)
Steve Allen (GV) (1956)
I've Got a Secret (QP) (pre-1953)
G. E. Theatre (GD) (1953)
Alfred Hitchcock Presents (SD) (1955)
Danny Thomas (CS) (1956)
Wyatt Earp (EW) (1955)
$64,000 Question (QG) (1955)
Cheyenne (EW) (1956)
December Bride (CS) (1954)
Lassie (CO) (1954)
Zane Grey Theatre (EW) (1956)
Tales of Wells Fargo (EW) (1957)
Have Gun, Will Travel (EW) (1957)

KEYS TO SYMBOLS

PROGRAM TYPES
(Classification is supplied by tv networks)

GD—General Drama
SD—Suspense Drama
CS—Situation Comedy
EW—Western Drama
A—Adventure

EVENING VARIETY

CV—Comedy
GV—General
VT—Talent
VM—Musical

QUIZ & AUDIENCE PARTICIPATION

AP—Audience Participation
QG—Quiz Give Away
QP—Quiz Panel

OTHER PROGRAM TYPES

CM—Concert & Familiar Music
CO—Child One-a-Week
I—Interview
FV—Format Varies

We've Lit the Fuse at **K-NUZ**

With *"On-The-Go"* RADIO!

CELEBRATING OUR **10th** ANNIVERSARY

. . . With fast-moving new programs . . . new personalities added to the long-time favorites that make K-NUZ the top-rated radio station.

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS AIMS

No. 1 Buy in HOUSTON

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—
New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

Southern Reps.:
CLARKE BROWN CO.—
Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

PERSPECTIVE '58

AN INTERVIEW WITH PETE CASH, PRESIDENT TvB

TV LOOKS GOOD FOR 6% GAIN IN '58

The buyers will buy, says Cash, but they've got to be sold on the medium

A number of responsible people have said that because of the softness in the national economy, television sales are in for rough sledding. How does it look to you for '58?

Well, as you know, sales right now are in good shape. Network billing is up. Tremendous activity occurred in spot in the last two or three weeks. But like the economy, business is soft. In spot the commitments are all for shorter terms than before. There's a lot of activity, but it's the 4-week kind—the 8-week buy is a rare one. Again it depends upon what kind of sampling you are taking.

In talking to stations in some expanded markets—ones which have gone from two to three stations or from one to two—the older stations have adjusted to the fact that there are more stations getting a share of the budgets, so they are not even trying to make an evaluation—on the basis of 1957 against 1956.

What was tv billing in '56 versus what billing is going to be in 1958?

But you are talking about two completely different bases. You are talking about a situation where there are three stations where there used to be one.

Isn't that something similar to what Phil McHugh [of Campbell-Ewald, BROADCASTING, Jan. 13] was talking about, except he was talking about audiences?

That's right. And we are not fighting with Phil McHugh's audience analysis. If you read his comments closely, you'll see that he said:

"The amount of rise is not as great as it was." But the headlines came out: "Television viewing is falling off." This is where we took issue; not with McHugh, but basically with the way the thing was written up.

Back to audiences for a minute, if I may. We are in darn good shape in the Nielsen Pocketpiece, the latest one. The average audiences were above the preceding year in the case of the Top 10 shows. You were the only publication, I think, to pick up this fact—that this was the test to note the consumer's interest in the commercials and the ability of the advertiser to write interesting commercials.

Coming back to your original question: Yes, business is soft, but it is soft in many areas. Some are predicting a softness of three to six months, not for the full year.

Then how will television wind up in '58 on an overall gross basis?

I say we will be about 6% above '57.

Which would bring the figure up to what?

Pretty close to $1.4 billion.

Is that 6% in network and spot or total billing?

Total billing.

Let's break it down by segments, then. Where are we going in network billings in 1958?

Network billings in '58 will plateau for the first quarter. However, along about May, I am afraid we will have some extra tough selling problems on our hands.

While this will be the result of many things, I am most concerned now with advertisers who may say, "Let's pull back for just two or three months." The advertiser who wants a high quality product on television must allow sufficient time in advance of any committed programming to have his product put on film or a script backlog worked out for all his programs. Any delay in reaching a decision on a network commitment will prejudice this preparation period, and conversely, any lack of preparation will affect a decision relative to a network commitment.

Despite the plateau in the first quarter, however, annual network billings are expected to reach an all-time high for the year as more and more advertisers find television their most efficient medium.

Do you have a rough estimate of that figure? And what percentage it may be above '57?

The networks will run about 3% ahead of '57.

Which will bring them to what?

$680 million.

Do you think all three networks will finish '58 with higher total gross revenues than in '57?

Yes.

It will not be a sharing such as you were talking about in the added facilities markets?

No.

I would like to jump to national spot, then to local for the same estimates for 1958.

National spot will be up 8%—pretty close to $400 million.

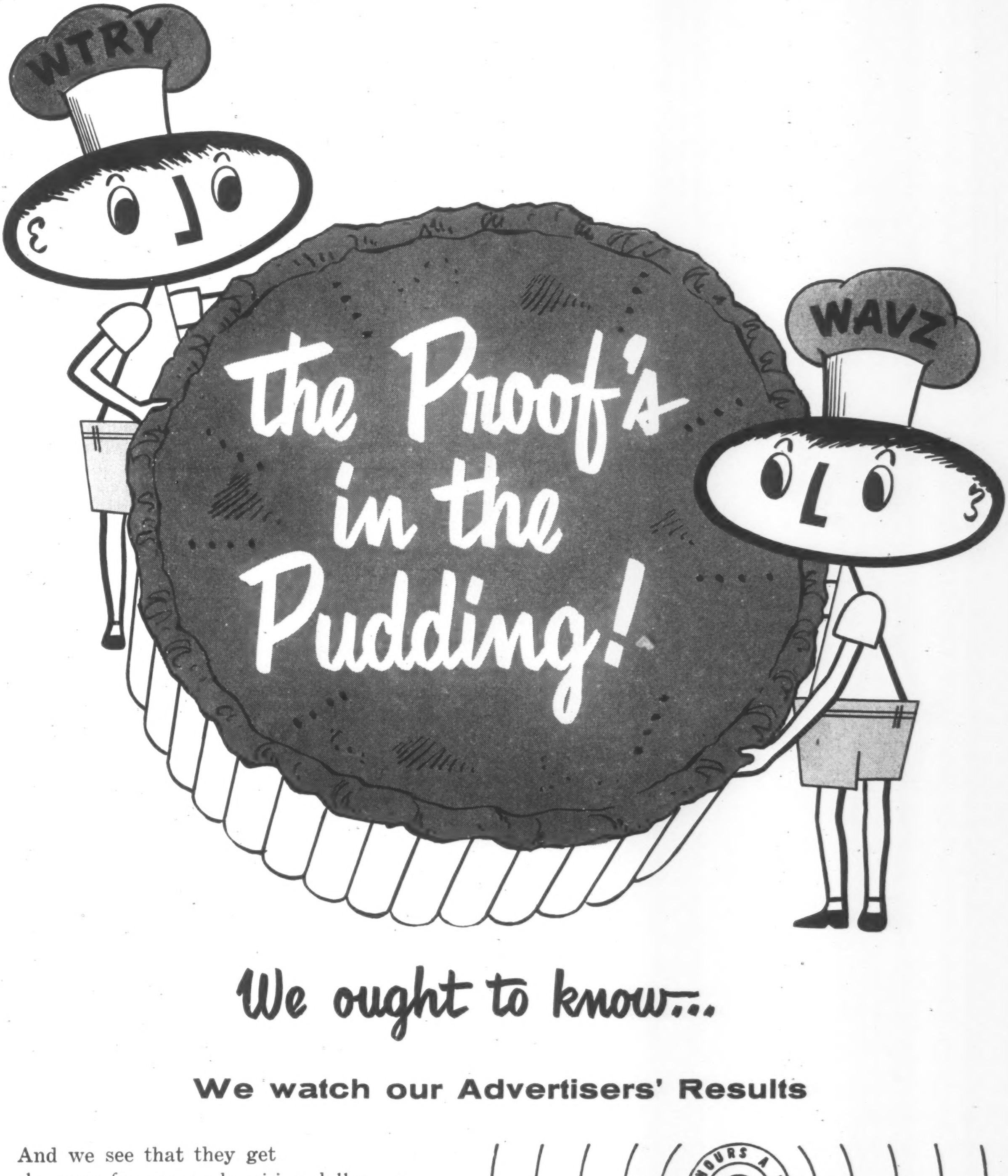
And local?

Local should be up 10%. Local spot is dependent upon the continuation of hard local selling and a continuation of the excellent results that medium is getting for advertisers. It is difficult to get figures on local, which makes it so difficult for us at TvB to estimate anything on that side.

There is one big breakthrough we hope to make on a major retail group. I can't name it at this point. But if we do, it alone will mean about $10 million minimum. And, as is true in so many industries, once a guy gets in and proves the efficiency of a given advertising medium his lead will pull others.

There are more and more indications of successful tv use on the part of the local advertiser. We are over the experimentation period. I refer specifically to the warehouse sale concept, which the bureau played a

Spot terms are short . . . 8-week buys are rare


WTRY
WAVZ
the Proof's in the Pudding!

We ought to know...

We watch our Advertisers' Results

And we see that they get
the most for every advertising dollar.
(Of course, we love our audience ratings,
too . . . . tops in Pulse and Hooper for years.)

Representatives: WTRY
John Blair & Co.

WAVZ
National: Hollingbery Co.
New England: Kettell-Carter

24 HOURS A DAY

WTRY WAVZ

ALBANY, SCHENECTADY, TROY, NEW YORK
NEW HAVEN, CONN.

Daniel W. Kops, President • Richard J. Monahan, Vice President and National Advertising Manager

large part in alerting advertisers to—and developing for them. We proved it in Rochester; we proved it in Wheeling, W. Va. Television can deliver a buying audience to the stores when they use the saturation campaign to announce a given sale. I refer to a 97% increase in the 1956-57 warehouse sale. In 57-58 there is an increase on top of that in total dollars. Now this is pretty fantastic, when sales supposedly are slow.

Is selling tougher this winter than last?

We find it so. Yes.

In what way?

Well, tougher in the fact that more media are alerted to good selling. And the better the job the other media do the tougher our job becomes—but better for all of us. As a matter of fact, when anyone goofs it can set us all back.

We find no trouble at all in getting audiences to television presentations. I think you noticed this here in New York and in some of the other cities we just covered. The curiosity is there. Because these people have narrowing profit margins they feel a much larger responsibility in how they use their money—this is why you get this close hard analysis of "what I do with my advertising budget" as all media costs rise. Now this is starting to make media really sit up and measure themselves closely.

Happily, we have data—the Pulse studies, the Nielsen studies—that show not only the income level of homes but also the type of home that does the viewing and when they do it. The advertiser's decision will rest basically on how well each of the media culls out the kind of customer the advertiser is looking for.

This can mean sizable money for television. Here is a man who needs heavy advertising now, but he's going to take months to analyze his needs before he moves. This is what makes our selling that much more difficult.

With the softness of the market, don't you think that some of the advertisers who have never used television before could be induced to start?

Yes, you find people of the Adell Chemical Co. type who constantly are increasing and increasing and increasing. They spur others. There is a firm in the South called "Texize" which is going just as strongly, using the identical approach to sell the consumer. The success story is still very basic.

Coming back to local billings. As I said, the local increase will be 10%—up to $336 million. It has been demonstrated, enough and to enough advertisers, that they can get fast action with local tv. Happily (or unhappily) we have the product available. We used to hear this old cry, you know: "Well, none of the excellent areas of selling time are available; they are all kept for the big national advertisers." This is no longer true. But it is a matter of explaining that it is available. Some of the people on the highest levels don't know this, and we are not going to make any bones about the fact that television today has plenty of good product to sell.

Your most difficult position to get in is a position where you are sold out, and this may be one of the things that radio may be facing very quickly. I understand that Mutual Radio Network was sold out two weeks before Christmas or something like that, and they didn't have anything to sell. You don't want to get into this position, as enviable as it may seem, because then you are precluding an advertiser who might like to use the medium.

You mentioned a retailer ready to invest $10 million in local spot. Is this a national chain which then would put that money into a number of local markets or is it in one major market?

This would go into a number of markets. It's pretty easy to identify, because we are talking about half a dozen potential ones that fit into the category. But here's the gauntlet they threw at us: You tell us what we should do. Some of this company's stores have been using television and they have been successful. Now if they were not successful, we would be just whistling "Dixie" trying to go after them and say, "Spend money in television."

Are you working with the agency?

This is directly with the advertising manager of the company. We were pleased to see this company develop a terrific booklet on "How to Use Television." They're sending a new kit out now to all their stores. Now this is automatically an endorsement of television by management.

Will you tell us of some of the success cases of TvB and some of the products that have been sold direct on television?

Take Spring Mills. Sales of product in August and January had increases of as much as 76%.

And Oldsmobile. Here again is the beauty of this medium. Oldsmobile has some excellent franchises in all media. A strike in one of their body plants caused a delay in getting their car out on a given date. Well, just about three weeks before that date they had to make a fast media shift where they could to move the pressure to the day before the car was actually to be shown to the public. In this instance, spot television was the tool. They spent $60,000 in one night. This is a physical demonstration of how this medium can be used to hike sales when a selling season is coming up.

We are particularly pleased with the developments of the Sun Oil Co. account, and here again I'm talking strictly about the particular attributes of the medium. We can demonstrate how Sun Oil with this pump can mix the gas—can physically show the consumer who wants to buy gasoline, "Here's the pump; walk up to it. Which one do you want?"

In other categories we find New York Life Insurance, testing now in Providence. We find the Lumberman's Mutual, which has been receiving our material in sales presentations the past year and a half. The biggest tv user in the insurance field is, of course, Prudential. Prudential wrote $8 billion of insurance in 1956. I have just learned the figure they recorded in '57—$11 billion.

Selling itself, TvB knows that its greatest growth and success story is in its service to advertisers and agencies. Take Sams retail store in Detroit, for example. Our retail department under Howard Abrahams has developed this hard selling store into a consistent tv advertiser. But the volume of requests now makes it imperative that we expand our staff and this must come from new income from new members.

Can you name any others who converted to tv after TvB presentations?

The New York Stock Exchange is now evaluating the total results of their efforts in a test market. And consider those banks which have been using television, and ever so successfully, particularly the First National City Bank here in New York City. TvB alerts those persons responsible, the treasurers of companies, the bankers themselves, to the effectiveness of television. We spoke to them quite specifically in the

The worst position you can be in is 'Sold Out'

ON TOP in SAN ANTONIO

KONO-TV

THE SAN ANTONIO TELEVISION AUDIENCE
January 19-25, 1958

SAN ANTONIO METROPOLITAN AREA STATION SHARE OF SETS-IN-USE SUMMARY	STATION (A)	STATION (B)	KONO (ABC)	Other
MONDAY THRU FRIDAY				
Sign-On to 9:00 AM	51.7	63.9		
9:00 AM to 12:00 Noon	57.4	36.7	8.0	
SIGN-ON TO NOON	55.9	42.6	8.0	
Noon to 3:00 PM	28.3	42.6	29.1	
3:00 PM to 6:00 PM	31.2	24.4	44.4	
Noon to 6:00 PM	30.0	31.7	38.3	
6:00 PM to 10:00 PM	32.7	31.3	35.8	0.2
10:00 PM to Midnight	34.8	20.0	48.0	
6:00 PM to Midnight	33.1	29.4	38.0	0.2
SATURDAY				
Sign-On to 6:00 PM	31.7	34.8	43.7	
6:00 PM to 10:00 PM	28.9	51.1	20.0	
10:00 PM to Midnight	21.5	17.7	60.8	
SUNDAY				
Sign-On to 6:00 PM	31.8	27.6	42.1	
6:00 PM to 10:00 PM	27.4	38.8	33.8	
10:00 PM to Midnight	38.3	9.1	52.6	
SUNDAY THRU SATURDAY				
6:00 PM to 10:00 PM	31.4	35.2	33.2	0.2
10:00 PM to Midnight	32.6	18.0	51.2	
6:00 PM to Midnight	31.6	32.2	36.6	0.2
SIGN-ON TO SIGN-OFF	34.0	33.0	36.3	0.2

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We are proud to be represented by

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presentation of the "Vision of Television 1958." Over 7,000 advertisers have seen this in the past two months. The important thing is to invest money and get it back, so you can reinvest both in product and in personnel and in advertising.

Where TvB success stories rack up is something we will never be able to measure. We are delighted to find that when our presentation goes down to a given market for a given advertiser, that if the station doesn't use it on that given advertiser, he turns it to two other types of advertisers. I heard of such a case this morning. Happily he made sales from both; one was a new category—a window cleaning company in Milwaukee.

Convenience items, those under a dollar, are basically using television—from Procter & Gamble to Lestoil—as their basic medium of communicating and selling to people. Our west coast office believes that there are some fine things in the wind out there from the major packers, including the tuna people, which are already active. There are also some major department stores out there that they are looking to for some real activity in this next year.

I think probably the most important success of TvB, as we look back across the year of '57, has been the development of new sales material; namely, the spot sampler which is actively being used by media people in most major agencies that know about it, and the corporate image idea developed by Halsey Barrett, director of natural sales.

What area is TvB shooting for primarily in '58?

The major steel companies, the insurance world, the automotive world and the major retailers, both big in their individual cities and big in the total nation, like mail order houses.

Is TvB doing anything about color television?

Nothing more than to apprise advertisers of how much color television is already here. Again referring to our "Vision of Television" presentations, 75 advertisers have already had experience in color television, 96% of the homes can be reached with color television transmission, some 250 stations are so equipped. Being a color viewer myself in my own home, I'm convinced that people who don't have color are just precluding themselves from man's newest form of pleasure and interest and knowledge and appreciation of what's going on about us.

Will there be any significant upturn in color this year, either by advertisers or by viewer acceptance?

Well, viewer acceptance in homes that already are color equipped is tremendously high. Crosley stations are originating over 15 hours of local color per week. If people would do a few simple things: Turn the set on before you are ready to tune in your color television show; give the set a chance to warm up; get it set once and walk away from it; if mother suddenly thinks the girl's dress should be redder—sorry, stay away from it. This is a very sensitive and very hard-working and able piece of machinery, but there are too many people who want to change the shading of what Miss X should look like and what her dress should look like. My set is two years old and there hasn't been a service man near our home, and this thing goes at least two or three hours a day.

You've been talking about success stories. Have you had any failure stories, say, in the past year, that you learned something from?

Here's one you might call a failure story. Let me talk about it, because you might be able to develop this thing back into a positive story.

As you know, the Edsel show broke—the first television use by the Edsel came out Oct. 13, a Sunday night special show they had on CBS-TV from 8 to 9 o'clock. This show [starring Bing Crosby, Frank Sinatra and Rosemary Clooney] had a fantastic audience, the commercials were great, TvB put a lot of money in research and we found a great increase in the level of knowledgeability about different items in this car—the trunk feature, the speedometer feature, the teletouch shift on the steering wheel.

We can say this is a television failure because Edsel has had tough sledding. All other cars, the new models, broke immediately after this show. People then had a chance to truly compare. I think there are some 18 recognized models on the road. The knowledgeability and acceptance of these other cars make the Edsel's sales job really tough. We naturally would have hoped that we would have driven Edsel's sales up. You don't do this: as the old expression goes, one swallow doesn't make a summer.

Edsel now is using NBC-TV's *Wagon Train* and its performance is great. But Edsel must not let the audience get cold. He must keep after the audience with the lowest

Our 1957 list
of more than
400 advertisers
testifies:

WQXR SELLS

1957 was a record-breaking year for WQXR, America's only 50,000-watt good music station. Its expanding list of advertisers . . . about 100 new this year . . . kept pace with its growing audience. Why? Because WQXR sells. It fills a distinct need and reaches a distinctive part of America's most massive market.

for more than a million New York families, nothing takes the place of

WQXR

50,000 watts AM & FM
Radio station of The New York Times
229 West 43rd Street, New York 36, N. Y.
LAckawanna 4-1100

2
1
3
welcome!
4

United Press Movietone News welcomes four stations of the Triangle Publications group:

1. WFBG-TV, Altoona, Pa.
2. WNBF-TV, Binghamton, N. Y.
3. WNHC-TV, New Haven, Conn.
4. WFIL-TV, Philadelphia, Pa.

Preference for UPMT continues to pyramid.

Through its 86 clients and their networks, it is broadcast the world over by 267 stations.

Among newsfilm services, it is easily No. 1.

United Press
MOVIETONE
News

cost medium—tv—and hit them regularly. Like most of Detroit, Edsel is underspent in tv. I know they are spending more money this year than they were last year at this given time. The automobile, though, since it is such a vital part of our economy, should turn more and more to television and really use it. Make tv the basic medium, let the top advertisers use it by and large as their basic medium; then we've really got some sales pressure that can move these cars.

Do you think Cadillac is justified in staying out of television?

Cadillac is completely out of television. Cadillac has had an acceptance built up through good advertising for the past quarter of a century. It's an excellent product.

I am convinced that if Cadillac went 100% into television tomorrow—and we could accommodate them very well in the kind of atmosphere they would like to operate in—we could sell as many or more cars as they are now selling through other media.

Isn't it true that Chevy spends more week in and week out than, say, Pontiac, and that Chevy sales have not dropped this year, whereas some of the others did not spend as much and have had a sales drop?

There may be a relationship there, but I think many other factors are involved—model, price, activities of competitors. Ford and Chrysler sales increased in '57; so did their tv expenditures. Chevy is now in the upswing with production and is heavy in tv. Talking about the motors in total, General Motors has increased its share with Chevy leading.

In the final analysis it's how well the viewers are being sold on the floor of the dealership.

Getting back to where we are going in '58, what significant trends do you see in audience composition?

Well, as you know, almost anyone who takes a survey of audience composition finds that the lady of the house is a big customer in television. She spends more time with it than any other member of the family.

Will that increase in '58?

It will increase in direct relationship to the increase in population with new homes being formed. There isn't any question anymore in the advertiser's mind, I find, about tv being the basic medium. You can reach more people through television than you can with any other medium. Let me go back to the automotive world for a moment. Although the nation now has 85% of its homes equipped with television sets an automotive advertiser will recognize that 95% of the homes that are car buyers are tv equipped. The market he is trying to hit is already television equipped. So it's not a question of whether television can reach them physically. He already knows this. It almost bores him when we bring it up.

Do you think daytime tv will increase?

Daytime is in such good shape now that we have product to sell at night. It used to be, a year and a half ago, "please help us sell daytime." All of us put our energies into it, and I am talking about every member of the selling community of the television industry, and daytime is in great shape. So is late night.

Are you talking about network, spot *and* local?

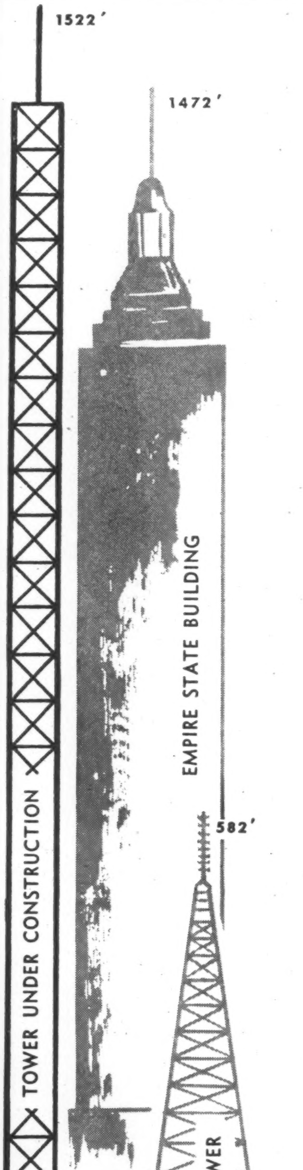
That's right.

Let me make another point about tv viewing. I don't know whether you folks have had a chance to analyze Nielsen's figures closely (Nielsen's Pocketpieces) but I was amazed to learn one thing—in the first January report 9:45 to 10 p.m. Saturday showed almost 72.2% of the sets in use. Now this is a fantastic level. This is even higher than Sunday night. It's pretty remarkable when you are talking about seven out of ten homes looking at their television sets on Saturday nights at 10 o'clock—nothing special on, only shows that have been regular weekly features.

This is where I take exception to the John Cunninghams and their "boredom factor" [device used by Mr. Cunningham, president of Cunningham & Walsh, to dramatize his argument that too much programming lacks initiative and imagination]. I think Americans are pretty intelligent people. If they don't like a program, they'll turn it off; they have plenty of choices if they are not pleased with what they are looking at or can see.

On the front page of one of our major publications recently there was a story saying that the moving picture business in the last quarter has taken an awful beating. Now they relate it to the use of better moving pictures on television. Well, this may be true. I don't know. But certainly this is better product for free television.

As a matter of fact, I don't know whether this is worth reporting, but I will get this



by fall
A NEW MARKET

Tall* tower going up—
will almost double
WIS-TV market -

GRADE B POPULATION
WILL INCREASE 97.1%

GRADE B AREA
WILL INCREASE 84.7%

* 1522 feet, tallest east of the Mississippi

WIS-TV
CHANNEL 10
COLUMBIA, SOUTH CAROLINA

NBC

G. Richard Shafto, Executive Vice Pres.
Charles A. Batson, Managing Director

Represented nationally by
Peters, Griffith and Woodward, Inc.

WFRV

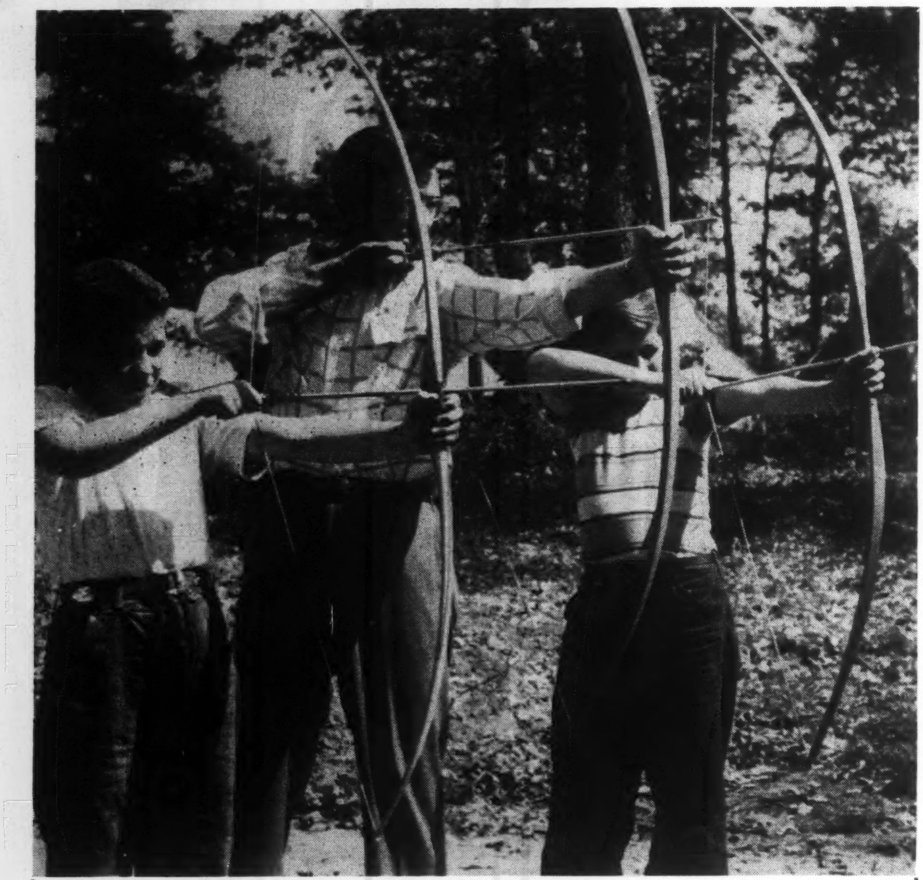
TV

GREEN BAY

more than a third of the state's
population, 25 of its counties
and 10 of the principal cities.
BASIC ABC NETWORK, SELECTED CBS
ASK HEADLEY-REED TV

CHANNEL 5

Serving the famous
Industrial Cities of the Fox River
Valley and Eastern Wisconsin



Youth--On Target!

Seventh-day Adventist youth are often characterized as young people who "don't dance, smoke, drink . . ."

While this description is phrased in negatives it may justify a look at a Christian philosophy producing a relatively high percentage of young people with built-in standards, self-discipline and ideals.

Next month—March 15 to 22—the Young People's Week of Prayer will be observed in Seventh-day Adventist churches around the world. It is encouraging to see any group of youth in today's kind of world meeting for prayer and dedication.

But they don't get that way over night. A look back into February reveals one of the influences that produce such results, for in this month Adventists observe Christian Home Week and Family Altar Day.

These events emphasize a tradition of family discipline and avoidance of many common self-indulgences, as well as the positive practice of devotions and Christian fellowship as a family unit. While not infallible, these influences do help to start most children on a way of life that will make them constructive citizens.

Adventists regard their young people highly. Within the church program are summer camps for church and non-church youth alike; an effective organization for youth—the Missionary Volunteers—providing recreation, study and devotional pursuits; a complete educational system extending through graduate and professional level; a profusion of journals and books for all ages; and the keystone of all—the Christian home.

It is in such programs among all religious groups that we find a proven answer to the present problems of youth in society.

For a complete, indexed, background file of Seventh-day Adventist information, contact one of the offices listed below.

**SEVENTH-DAY ADVENTIST
INFORMATION SERVICES**

World Headquarters Office
6840 Eastern Avenue, Washington 12, D.C.
RAndolph 3-0800
Howard B. Weeks, P.R. Director

New York Office
New York Center, 227 W. 46 St., N.Y. 36
JUdson 6-2336
Helen F. Smith, P.R. Director

out of my system. If toll television is so great, what is the difference between toll television and moving pictures really? Don't you pay a fee to go to a movie? Isn't this the same thing? Just another system, except you have to go out of your home to see it, instead of seeing it in your home, isn't it? But the moving picture business is only soft when the product is bad, and our product is great in television and our product is not soft, far from the levels of both advertising and investment of people's viewing. Nielsen very specifically defined this: on Sunday, Oct. 13, 35 million homes watched an average of two hours over a period of four hours. Now this may not be as great a gain as we had percentage-wise three years ago, but how big is big?

Has TvB taken a position on toll television?

Not officially, and we will not officially. I think there are enough people talking about toll television now. Our business is to sell this positive free television system.

You people have reported and watched very closely the Bartlesville test. What's happening down there? There were 500 or 600 subscribers; now there are about 300. Now I am sure that all the toll television advocates were putting their best foot forward in that city, and this is the result. A lot of people think there is a fast buck in it. That's why we get the reporting of it, the activity of it, because frankly, toll tv would be to the advantage of competitive media that are reporting it so loudly. I haven's seen a report on the front page of any major newspaper on Bartlesville for a long time.

What is the growth possibility of TvB during 1958? Are you growing?

Yes, we are growing in two areas: new stations are going on the air and income levels are increasing because of some stations bringing their rates up to the level they should be. There is still a tremendous number of non-members we've got to spend more time soliciting, which we have not been doing in the last year.

Frankly, we have been out selling tv and putting our energies more toward that than strictly to the recruitment of members, which we obviously had to do during the first year in addition to the selling.

Will you get your Chicago office opened this year?

It depends completely upon about 30 individual managers of non-member stations because with those 30 individual stations added to our list we can do all the things we should be doing and on an accelerated scale, plus adding the Chicago office.

How does your budget compare with the newspaper budget?

It's about one-third of the newspaper Bureau of Advertising.

Roughly, what is your budget?

In excess of $800,000.

And the radio budget?

The Radio Advertising Bureau's budget is nearly identical, although I think theirs is a little bit ahead of TvB's. I believe their membership is close to 800; ours is 250. They have a potential of some 3,000 stations, and our outside potential right now is less than 500.

What is the great untapped area of advertising for television?

Well, we've touched upon the great retailers, which we have not really tapped. It's a fact that we are still in a position to increase their sales and will continue to be as long as we can build on the patterns that we have built through '57. We are gaining more circulation in homes and in time spent by the homes; hence, we deserve higher rates. That latter factor you would logically conclude, as you should, is a retardant to bringing in retailers, who are in the great untapped area.

What happens to the medium which the retailer now uses—newspapers?

Because of the increases in costs of newsprint and the increased cost of doing business, they've got to charge more, yet they don't have a corresponding circulation growth to merit rate increases. The retail advertiser, analyzing the growth trends of the cost of using media, does **not mind** paying more for media if he is reaching more people. Happily for us, television is reaching more of his best customers and probably will continue to as long as we have this tremendous strength in the young growing homes. This is the customer you must build on. We said this three years ago; we have said it every day since; we will continue to say it. The big bulk of television audiences is in the home in the 16-35 age bracket and the 35-50 age bracket.

Does this mean the cost per thousand for television is actually going down, while for some of the other media it is going up?

I think this has been proven by all different means of measurement.

Will it continue this year?

I think it will, definitely, as long as homes continue to increase in our country as they are, as they are constantly being equipped with television sets, and as they are using the sets more. These are three factors working in our favor.

I think some of you were at the Advertising Research Foundation meeting when the subject came up on cost per thousand and whether you could compare one medium to the other. Somebody tried to say it can't be done—the old apples and oranges bit. But one man—Seymour Banks of Leo Burnett Co. got up and said, "Gentlemen, let's stop this nonsense. Which one of you in this room does not make such a comparison?" No one can operate in a vacuum. Believe me, you and your fine book have to operate against the efficiencies or lack of efficiencies of every other fellow; and once you think you are the only book in the business, you are in trouble.

I don't know whether I have answered this specifically. I think tv's cost per thousand will continue at the low efficient rates which are now being delivered. A thousand homes are a thousand impressions delivered. They are already lower than for any other measured advertising medium.

Have stations by and large reached their potential in terms of dollars?

No. Larger circulation, more sets in use, more time spent, color . . .

Every time we run a story where you say spot is way up, more money is being spent on spot, there are some stations which say, "I'm down, way down." Have you taken any averages on the number of reporting stations on your spot reports?

Yes, we have. Remember we are reporting as all other media report—in gross dollars. I am glad you brought this point up, because it may be helpful here to point out what meaning the gross dollars have in any advertising media evaluation. They should not be management tools on the part of station operators to evaluate their productivity against a preceding date in time or against a competitive station. We have no questions from the advertisers as to the accuracy of TvB's Rorabaugh Report. I think that if people would use these dollar figures in relation to the placement of business in what time periods and what discounts are being given in those time periods they would then get a much clearer picture of their own performance and possibly do some constructive things about adjusting their discounts.

I mentioned earlier that daytime business is in pretty good shape; there was much more activity in daytime in '57, say, than there was in '56. Daytime for a long time has been heavily discounted—maybe too much so. The gross dollar basis must be the method of recording. So when you start recording a lot of activity which is now in an area of time which is heavily discounted —namely, daytime—your figures start drawing apart from the reality of what the gross shows. We never have any problem with AA or AAA time. These are within a fraction of 1% of what the advertisers are actually spending, because the discounts are

2 STATES **QUINT-CITIES** **14 COUNTIES**

Davenport - Bettendorf, Iowa
Rock Island - Moline - East Moline, Illinois

$1,016,748,000 Effective Buying Income

	Population	Homes	Radio Homes	Effective Buying Income (000)	Retail Sales (000)	Farm Population	Gross Farm Income (000)
IOWA							
Cedar	18,700	5,500	5,380	$ 29,981	$ 21,768	7,900	$ 35,049
Clinton	53,100	16,200	15,860	86,844	74,746	9,400	43,161
Jackson	18,400	5,600	5,450	23,702	23,236	7,700	20,792
Jones	18,800	5,700	5,550	25,500	22,468	7,800	31,854
Muscatine	34,200	10,800	10,560	49,652	44,377	5,700	20,600
Scott	114,800	33,800	33,090	211,072	165,075	7,700	25,299
Iowa Total	**258,000**	**77,600**	**75,890**	**$ 426,751**	**$351,670**	**46,200**	**$176,755**
ILLINOIS							
Carroll	19,900	6,300	6,120	$ 32,677	$ 21,679	5,500	$ 22,131
Henderson	8,100	3,500	2,410	12,348	5,164	4,100	14,264
Henry	48,800	16,200	15,710	79,376	56,488	11,400	48,173
Jo Daviess	21,800	6,800	6,500	30,851	23,305	7,700	18,504
Mercer	16,700	5,400	5,270	25,800	13,486	7,100	24,493
Rock Island	147,400	45,500	44,040	283,203	166,416	6,300	15,888
Warren	25,400	8,000	7,760	41,100	24,699	6,700	31,596
Whiteside	52,700	16,800	16,330	84,642	64,963	9,800	26,153
Illinois Total	**340,800**	**107,500**	**104,140**	**$ 589,997**	**$376,200**	**58,600**	**$201,202**
Grand Total	598,800	185,100	180,030	$1,016,748	$727,870	104,800	$377,957

NCS No. 2 — Radio Coverage **Salesmanagement's "Survey of Buying Power — 1957"** **U. S. Census of Agriculture**

WOC RADIO AM — FM

NBC

Col. B. J. Palmer, President
Ernest C. Sanders, Manager
Mark Wodlinger, Sales Manager

Peters, Griffin, Woodward, Inc.
Exclusive National Representatives

Tri-City Broadcasting Co. **Davenport, Iowa** ***For over 35 years the Quint-Cities' senior station***

low. When you start to get a tremendous bulk of business in either daytime or late night where discounts are high, then your grosses start to get away from your nets.

What's going to be the discount practice of '58?

I don't think it will change appreciably at all.

Will there be changes in other patterns of doing business, such as length of contract, cancelation notice, tools or mechanics of that nature in '58? For instance, how about network practice?

I don't think there will be an appreciable change, nor should there be.

Will there be shorter terms? Will there be longer terms?

I feel very strongly about short term and long term commitments, especially in network—and, for that matter, in spot too. But in network where you build a program and carve out a time for it and have it heavily promoted by both station and advertiser to the large majority of America, then we are in business for a 365-day year. It's an educational job. People should think in terms of the 52-week contract. I think it is unfair to those businesses which use tv for the full year to build the audience and then have someone come in for a short term and trade on the audience the 52-weeker has built. And again one of the bases of any good advertising is the frequency, the pull it gives you, rather than the jerk of being in and out.

This is the principle or philosophy, but what is going to be the practice in '58 as you would envision it?

I think for the astute and the knowledgeable advertiser he will be in there for 52 weeks—P&G, General Foods, General Mills. For others it depends frankly upon how quickly this recession in our economy, as we find it right now, turns around; what stockholder relationships are, or again one basic thing: how well we sell the television medium as the basis of keeping your business in front of the American public, as distinguished from the in-and-out operation which will only tend to drag the whole economy down.

Then the greatest demand on television management in '58 is going to be his salesmanship of his own medium?

No doubt.

About programming. Is it as bad as Mr. Cunningham says?

No, I never did agree with Mr. Cunningham, and frankly I don't think Mr. Cunningham meant to have his remarks interpreted to the world as they were. Mr. Cunningham realizes that the television medium, as his own agency embraces it and as many of its clients do, is one of the finest media that has ever been put into man's hands. No one has ever challenged the great scope and vision which I believe Mr. Cunningham has for television, namely, that to quote him, "it allows you to peer around the corners of the earth, to sit in your own living room and save your own soul, to visit the parliaments of nations." Or to have an interview with Walter Reuther (a man pretty important in the overall economy of this country), to see the Vanguard stand up and fall over. This did more than anything else to show the American public what was going on in our missiles program.

These things are wonderful areas for—coming back to it—a Cadillac to sponsor, if this be the kind of framework they want to be operating in and reach serious-minded American people.

I heard Mr. Cunningham's speech before the Assn. of National Advertisers. There were lots of things that unfortunately were not picked up because it wasn't to the advantage of certain people to pick them up. It was picked up in a negative sense. Maybe this is just a function of American people who like to hear what's wrong with things rather than what is right with things. It makes for better readership, anyway.

Coming back, why is it that Lestoil is successful? If you analyze their commercial they only talk about how good their product is—not that it is better than someone elses—and how it should be used. This is all the American public wants to know: how can I better use what products you have to sell? Now what's good about your product?

Unfortunately, I hate to even find myself talking this morning, making comparisons and finding the best medium and this, that, and the other thing, because it's always inferred as "Here we go, this is going to be an anti-newspaper year or an anti-magazine year." We've got the medium that by its very elements can do more for a product: sight, sound, action. We, too, often lose touch with this basic sight and sound and action.

WHERE TV MONEY GOES

Here is an FCC tabulation of network, spot and local television advertising in individual tv markets. The figures are for 1956, the latest available.

Market (number of operating stations)	Network	Spot	Local
ALBANY-SCHENECTADY-TROY (3#)	$1,064,196	$2,276,346	$ 908,472
ALBUQUERQUE (3)	267,643	355,407	650,397
ATLANTA (3)	1,619,681	2,498,168	1,577,931
BALTIMORE (3)	2.251,460	3,235,395	2,759,035
BUFFALO-NIAGARA FALLS (3)	1,556,774	3,013,267	2,275,918
CEDAR RAPIDS-WATERLOO (3)	509,057	1,334,139	341,425
CHARLESTON-OAK HILL-HUNTINGTON-ASHLAND (4)	957,567	1,457,401	976,465
CHICAGO (4)	5,571,357	15,666,289	8,343,321
CINCINNATI (3)	2,000,833	3,190,263	1,942,459
CLEVELAND (3)	3,743,376	5,990,592	3,079,425
COLORADO SPRINGS-PUEBLO (3)	112,554	288,408	662,330
COLUMBUS, OHIO (3)	1,456,087	3,094,819	1,697,053
DALLAS-FORT WORTH (4)	2,026,717	3,124,548	2,792,923
DENVER (4)	1,105,679	2,216,387	1,911,443
DES MOINES-AMES (3)	1,415,762	1,646,727	663,505
DETROIT (3)	3,942,451	7,125,928	5,072,627
FRESNO-TULARE (4#)	569,988	1,477,400	764,569
GALVESTON-HOUSTON (3)	1,371,774	3,405,279	2,276,079
GREEN BAY-MARINETTE (3)	446,666	806,356	638,772
GREENSBORO-HIGH POINT-WINSTON SALEM (3)	890,569	1,513,244	462,847
HARRISBURG (3)	164,843	260,262	323,515
HARTFORD-NEW HAVEN-BRISTOL-NEW BRITAIN (3)	901,371	2,612,542	1,028,270
INDIANAPOLIS-BLOOMINGTON (3)	1,719,853	3,461,270	2,135,418
KANSAS CITY (3)	1,990,647	3,978,281	1,211,905
KNOXVILLE (3#)	444,303	699,488	487,266
LITTLE ROCK-PINE BLUFF (3)	455,786	824,827	659,774
LOS ANGELES (7)	4,848,643	16,698,440	15,442,154
MADISON (3)	200.192	488,581	592,405
MEMPHIS (3)	1,426,430	2,285,905	575,320
MIAMI-FT. LAUDERDALE (4#)	906,627	2,813,661	2,090,835
MILWAUKEE (4#)	1,719,730	4,455,469	1,338,089
MINNEAPOLIS-ST. PAUL (4†)	2,108,738	3,530,245	2,958.587
NASHVILLE (3)	977,830	1,124,957	1,287.850
NEW YORK CITY (7)	10,573,201	31,704,963	13,424,684
NORFOLK-PORTSMOUTH-NEWPORT NEWS-HAMPTON (3)	921,956	1,628,333	815.375
PHILADELPHIA (3)	4,449,160	9,775,734	4.392.631
PHOENIX (4)	565,028	1,003,703	1.097.177
PORTLAND, ORE. (4#)	1,116,251	2,856,608	1.075.755
RICHMOND-PETERSBURG (3#)	1,026,229	1,334,439	494,510
ROANOKE-LYNCHBURG (3)	701,989	954,092	461,932
ROCHESTER (3)	1,154,173	1,933,985	1,018,198
SACRAMENTO (3)	744,982	1,725,677	660,479
SALT LAKE (3)	918,994	1,225,274	1.228.219
SAN ANTONIO (3)	891,851	2,031,509	809,383
SAN FRANCISCO-OAKLAND (4)	2,926,136	5,246,102	4,012.190
SEATTLE-TACOMA (4)	1,512,311	3,565,346	1.420,524
SOUTH BEND-ELKHART (3)	365,568	711,147	483,591
SPOKANE (3)	442,906	1,634,270	835,128
ST. LOUIS (3)	2,156,951	4,157,438	2,902,037
TAMPA-ST. PETERSBURG (3)	614,508	1,428,560	1,003,280
TUCSON (3#)	112,788	168,914	958,210
TULSA-MUSKOGEE (3)	1,045,618	1,397,755	1,000,187
WASHINGTON (4)	2,265,112	4,867,280	2,055,914
WILKES BARRE-HAZELTON-SCRANTON (4)	631,921	800,766	902,659
WICHITA-HUTCHINSON, KAN. (4#)	519,187	1,136,798	981,839
HONOLULU (3)	176,285	738,994	1,079,162

Note: FCC does not publish data for markets having fewer than three operating television stations or for those markets where the third station was in operation for only a short period of 1956. Spot and local time sales shown here are after all frequency and promotional discounts but before payments of commissions to agencies, sales representatives, etc. Network figures denote revenue received by stations for sale of network time.

# Not all stations in this market operated full year.

† Data for this market incomplete.

STRATOSPHERIC ARB RATINGS

(Texarkana Metropolitan Area Report, November, 1957)

Program	Rating
Playhouse 90	59.9
Sheriff of Cochise	56.5
Red Skelton	64.8
Doug Edwards	57.2
To Tell the Truth	54.7
December Bride	52.0
Highway Patrol	52.6
Phil Silvers	56.5
Lucy & Desi	64.1
Climax	56.8
Name That Tune	58.4
Gunsmoke	61.7
6 P.M. Local News	53.8
Have Gun—Will Travel	53.8

MOST PEOPLE WATCH

KCMC-TV

MOST OF THE TIME

MANY PEOPLE WATCH

KCMC-TV

EXCLUSIVELY—ALL THE TIME

FULL POWER—CHANNEL SIX

KCMC-TV

TEXARKANA, TEXAS-ARKANSAS

Your Only Buy in this Important Territory

Daytime, too!

Capt. Kangaroo	14.9	Garry Moore	16.4
As the World Turns	21.3	Secret Storm	25.2
Edge of Night	28.6	Mickey Mouse	34.0

CBS

abc

WALTER M. WINDSOR
General Manager

RICHARD M. PETERS
Commercial Manager

Represented by Venard, Rintoul & McConnell, Inc.

PERSPECTIVE '58

AN INTERVIEW WITH KEVIN SWEENEY, PRESIDENT RAB

HARD TIME IS GOOD TIME FOR RADIO

Playing it right, medium can up its 'ridiculous' share of ad dollar

What's the outlook for radio in '58?

I think it's excellent. Of course I'm paid to say that it's excellent. The only problem for all advertising is the softness of retail business; and since radio's growth the last few years has been predicated mostly on retail growth, this represents a danger to us. But it's less of a danger to us, I think, than to any other medium. One thing that will will help radio in 1958 is the negative aspects of other media. Virtually every other medium has trouble.

Can you be specific as to what you mean by trouble?

Take newspapers. The best indication of the trouble that newspapers are in is the ad appearing in the Jan. 4 *Editor & Publisher* signed by the *New York Times,* which shows that the *Times* was the only newspaper which grew in the city of New York in 1957. It grew a staggering 14,000 copies. The ad showed the figures for the other newspapers, too. Their total loss was 453,000 copies daily. This kind of a thing is happening all over the country because of 7¢ and 10¢ newspapers. And, newspapers have no choice about going to 7¢ and 10¢ prices. So here is an opportunity for radio to grow at the expense of newspapers.

I think the story you had in the Jan. 13 BROADCASTING about the growing resistance to the rates in television is simply a reflection of the thinking many advertisers in the medium range have been doing for the last six months to a year. If you read RAB's success story material, you see that this advertiser, who originally was basically a newspaper and magazine advertiser, switched to television, found it too expensive and has rebounded into radio. So I think we're going to grow somewhat because of the softness in television.

Magazines have a chronic problem which is that they cannot grow fast enough to match the growth of the country. The radio networks are going to prosper because magazine advertisers are increasingly realizing that you can't do a good job of covering this country with magazines no matter how much circulation growth they have.

KEVIN SWEENEY, president of Radio Advertising Bureau, admits he naturally sees an excellent outlook for radio . . . "I'm paid to say that it's excellent." But he develops a cogent argument that radio is in less danger from a softness than any other medium. In his opinion it may even mean new money for the medium.

You spoke of the softness of the retail market. Shouldn't that actually be a stimulant to greater advertising?

Theoretically it should, but merchants when business is poor cut their advertising, and no amount of logic that this is the time to stimulate volume with advertising seems to register with the major ones.

Are there any figures as to what the expectancy will be on retailers cutting advertising, say a percentage?

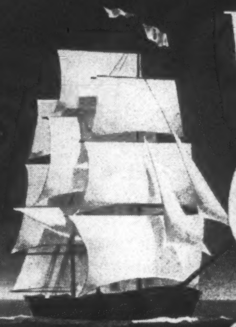
No, because the retailers themselves are baffled as to what they will do. But you simply have to look at their trade journals to see what they have done. They have cut their inventories to the bone, and they're listening to the double-domes in Washington who say that business is going to be bad the first two or three months, or not as good as in 1957. This makes them cautious. When they're cautious, it hurts all kinds of advertising, because the big ideas like, "Let's take twelve pages in the newspaper and 400 or 500 announcements on the radio to hit this sale" becomes, "Let's run one page and let's skip all the other media." I'm talking now about the department store primarily.

You mentioned the loss of circulation by newspapers. Can you tell us during that same period was there an increase in radio sets?

Oh yes, radio sets have grown at about

THE TRADEMARK OF LEADERSHIP

Represented by BLAIR-TV



WPRO-TV
PROVIDENCE, R.I.
Channel 12

CHERRY & WEBB
Broadcasting Company

IN SOUTHEASTERN NEW ENGLAND'S
3-CITY MARKET
Providence
Fall River
New Bedford

CBS TELEVISION
BASIC
Maximum Power

the same rate for the last three or four years. In 1957 15.3 million sets were sold; and in a normal year, say the normal period for us being 1952 to '57, approximately half of those sets go to create new places to listen. So you've got perhaps 7 million new places to listen as of Jan. 1, 1958, that you didn't have Jan. 1, 1957.

So that in a way, people who are dropping newspapers are tending to turn to radio?

Well, it could be. What's happening to newspapers is that they're going through the wringer, they're being forced to squeeze out the duplication. You see it in the same way with magazines as when *Collier's* was absorbed, from the point of view of subscriptions, by *Look*. There's a net loss in the magazine field of several million copies when a magazine stops publishing. I forget the exact figures, but I think *Look* gained about 850,000 and *Collier's* circulation was in the neighborhood of 3.7 million when it foundered. It's because the same people read all the magazines.

Can you give us a projection for '58 for local, spot and network?

Well, it would be the roughest kind of a guess. We're guessing at least another 10%, probably as high as 15%, for national spot. We are guessing that network radio may do about 10% better—somewhere in the range of 8% to 10%. Local will probably have the most modest gain, probably in the area of 4% to 5%, but 4% to 5% on a base like this is around $15 million to $17 million. Now, local may do much better than this.

This would indicate quite a jump in network. Where do you think it would come from?

It will come from the medium-sized advertiser. Most of the very large advertisers have returned. Our best hope, it seems to me, in network, and all the networks of course don't agree on this, is the advertiser whose brand or whose total corporate entity has somewhere between a half million to a million to spend. These are the advertisers who in the halcyon days of network really had to depend upon magazines as their major advertising medium because if they had a corporate advertising budget of a half million or a million, they could spread this over two or three brands and get some kind of showing in magazine coverage, whereas in network radio in the old days it bought only one show and one audience and wouldn't do a job equally well for all brands. These $500,000-$1,000,000 guys are radio spot's and network's best bet, I think.

You think obviously there'll be new money for radio?

A very substantial part of it will be new money in the sense that this advertiser hasn't been in radio in three to five years. It's the accounts like Whitman candy, for instance, that are making spot radio profitable. Sure, cigarettes are providing us with that base, as well as the beers, and the other people who have never really been out. But it's the guy who's coming in with another $5,000 or $10,000 a week for 26 weeks who is really making the gains possible for us.

Don't you think the recession, or the small recession, will mean more advertisers for radio?

I think it will. It should expedite the use of radio by a number of firms who want the presentation that radio can provide, but don't want to spend more money than they had to spend in 1957 for other media to get as much impact.

How about nighttime sales?

Nighttime sales are still poor in relation to what we have to sell. There have been some modest increases in it, but mostly among stations following a "pattern." I'm talking now about the local selling because network nighttime still is proportionately better off, I believe, than local nighttime is. And I'm talking about "pure" nighttime now. I'm not talking about sales to the advertiser who buys a station's complete schedule and gets the nighttime as part of the package. I'm talking about selective nighttime buying. The pattern is something like this: A station determines it's going to do something at night and takes the losses, takes the beating necessary to do it, to offer some kind of unique program. Now, there are probably no more than a hundred stations in the entire country that are doing this at the moment. They may put a separate staff in. Many have elected the "city at night" format. You're probably familiar with that. It's a combination of news, service and music, with tremendously heavy emphasis on news and what's happening around town.

In six or seven months they begin to get some sizable local business. At the end of the first year probably 95% of their business is local. By the time they're in their second year (and there are still darn few in this category now) they begin to get some national business, selective national business. At the end of the second year, probably a quarter to a third of their total business is national. What happens after that I don't know because there are only a few of them who started early enough to have gone into the second year.

Are we looking for a break-through in nighttime sales?

I think the break-through is coming. Whether it occurs in '58 or not on a wide front is beyond my ken. Between late '58 and '59 there will be a break-through on a wide front. So many people are working on the problem in so many different ways. The NBC Spot study of the qualitative side of the audience, what the Westinghouse stations are doing, what the stations like the *Time-Life* stations are doing to program and sell it—this is too much pressure to resist.

Also stations are pricing their evening hours to sell, and out of this will come business, and out of that will come increased dollars and higher rates.

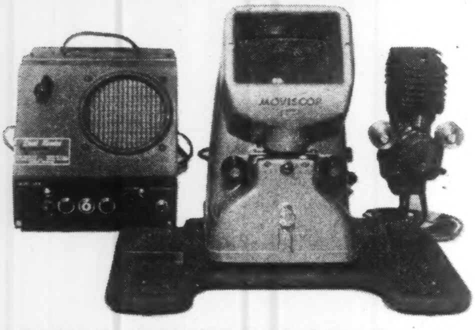
Does that mean cutting rates to begin with?

Actually it doesn't mean cutting rates for

OUR EXPERIENCE IS YOUR KEY TO
SERVICE & DEPENDABILITY

A COMBINATION YOU CAN'T BEAT

Special Offer



Special Offer

CAMART SOUND READER & MOVISCOP VIEWER

Our now famous Camart Dual Sound Reader in combination with the Moviscop viewer offers you one of the most practical picture and sound editing units available. The Dual Sound Reader will edit your single or double system sound, while you see your picture on the new bright Moviscop viewer. Complete with amplifier-speaker, base plate and mounting assembly.

Special Combination offer ....Only $259.50
16mm Optical or Magnetic Reader $195.00
Moviscop Viewer ....$ 99.50
Combination $259.50

CAMERA MART

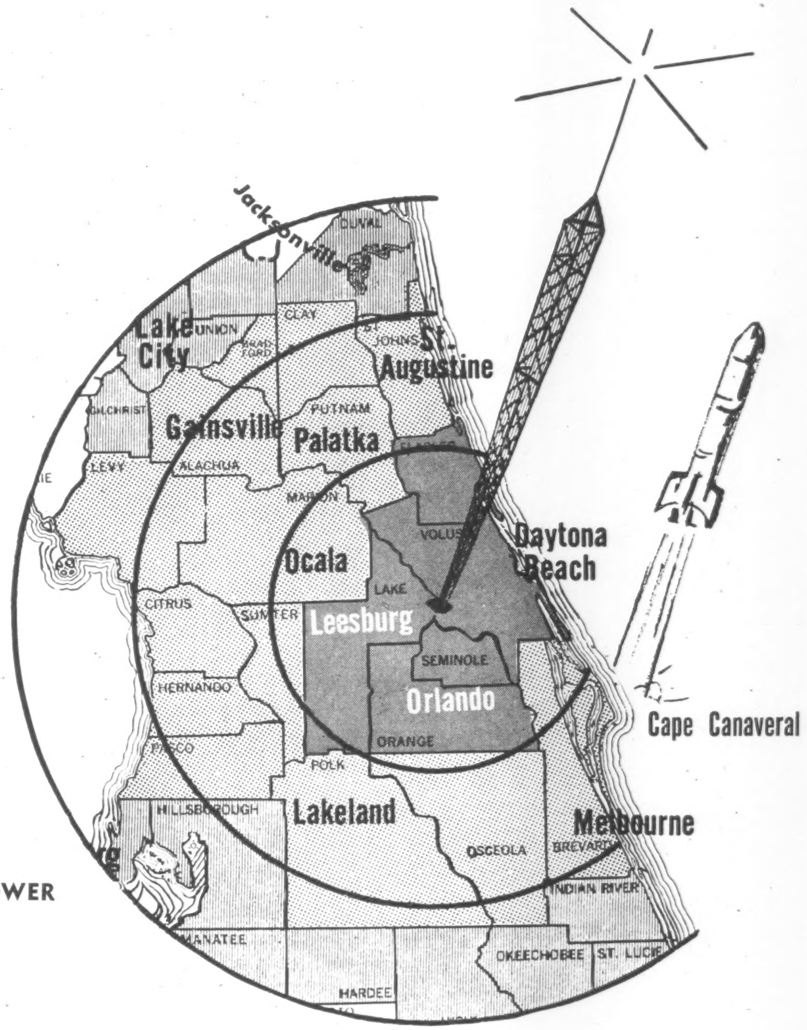
at Columbus Circle next to New York's new Coliseum

the CAMERA MART inc.
1845 BROADWAY (at 60th St.) NEW YORK 23 • PLaza 7-6977 • Cable: Cameramart

Channel 2, Florida

• DOMINATES AMERICA'S 4th FASTEST GROWING MARKET!

• COVERS MORE OF FLORIDA THAN ANY OTHER TELEVISION STATION


Jacksonville
DUVAL
Lake City
UNION
BRADFORD
CLAY
ST. JOHNS
St. Augustine
GILCHRIST
Gainsville
PUTNAM
Palatka
LEVY
ALACHUA
MARION
Ocala
VOLUSIA
Daytona Beach
LAKE
CITRUS
SUMTER
Leesburg
SEMINOLE
Orlando
HERNANDO
ORANGE
Cape Canaveral
PASCO
POLK
HILLSBOROUGH
Lakeland
Melbourne
OSCEOLA
BREVARD
INDIAN RIVER
MANATEE
OKEECHOBEE
ST. LUCIE
HARDEE

NBC

100,000 WATTS

1,000 FOOT TOWER

MARKET DATA

- 2,117 new residents move in weekly!
  - 710 new homes built monthly!
    - 727 new industrial jobs monthly!
      - $1.8 billion retail market!
        - 17,793 college students—43,878 military personnel!
          - 54.6% of Florida's gross farm income!
            - 181,588 television homes

WESH-TV

General Offices: Daytona Beach, Florida

AVERY-KNODEL, INC., National Representatives

the operators who have been really trying to sell nighttime. They looked at it candidly and said, "Okay. We have three options. (1) We can run this thing sustaining for public service. (2) We can program nighttime better, that is, do something about improving the product and keep the price we have now at which people aren't buying. We'll wait for the sales. Or (3) we can do something about it and price it so that it will move." Now, I feel, the guys who are pricing the thing so it moves, so they attract advertisers who create success stories, are the guys who are smart. Nighttime radio is a tremendous value but it has been a tremendous value for two or three years. Nighttime's problem is that it's not fashionable, still. It's becoming more fashionable every day. As it becomes more fashionable, as the buyer can say, "Okay, it's a terrific buy" and justify that buy, then it will get some customers in, naturally. We speed the process by making it more attractive sooner.

Well, in general will radio's rate structure be maintained this year?

Radio's rate structure should go up again, particularly in the hours that haven't seen very many increases. Mid-morning will see a rate increase. I think stations will be slow to increase the so-called driving times rates, the premium times, 7 to 9 and 4 to 6. I think that many stations have increased that as much as they can. There has been a disproportionate demand for this time, while nighttime had a disproportionate lack of demand. Seven to nine is not as good time in some markets, for instance, as 9 to 10 a.m. is. If you put 7 to 9 in the minds of the agency, and 7 to 9 *is* in the minds of the New York agency, you can't drive them out of it. Many stations seeem to be doing their best, in one way or another, to drive guys out of this time, however, by making it pretty expensive.

Are they having any luck?

Yes, there's some luck. Human progress is always slow. You'll see less demand for 7 to 9 in 1958, more willingness to spread announcements over the schedule. But you still have a lot of agencies which are very uncertain about what radio does, to put it bluntly, who are stupid about radio, who have this fixed idea that 7 to 9 is the only time and, by God, they got to get into the 7 to 9 slot or they can't go.

Are there any new trends developing in ways of selling radio?

No pronounced brand-new trends. The business has become so big and diffuse with a couple of thousand different operators, all going their separate ways that it's harder to spot a trend. But there are things being done. There's a trend toward six-day selling. There is a trend away from—I don't know what you call it—I guess it's vertical saturation, selling out the whole day Friday. There's a little trend toward classified advertising selling around the country, part of which stem from our regional management conferences which demonstrated how you can operate a highly successful and profitable classified advertising. This gets into a tremendous area of newspaper volume which we never touched before. There is a trend by advertisers away from the ten-market, six-market, four-week buy, to longer buys and more markets, a very pronounced trend in 1957 versus '56. I think that will be extended into '58.

What can a timebuyer look for in radio in 1958?

One of the things he can look for, I believe, is more competition among outlets in major markets that will make—what always occurs when competition is present—a better buying climate. Where a market in the top 50 might have had only one outstanding operator in 1956, and two in '57, there might be as many as three or four operators doing inventive, imaginative things, and being better showmen this year. I think that the timebuyer is entering a period where he'll have his option of buying three or four exciting properties, good properties, with tremendously low cost per thousand. That's what he's looking for in 1958.

This is the biggest single trend in our business in my opinion—the growth of a whole new generation of radio people, pure radio people, who think that anything can be done with a radio station. They believe they can fry a pancake on a radio station if they wanted to, if they made up their minds to it. These people are going to break down the barriers that exist between us and a lot

VETERAN NEW ENGLAND IN ONE PACKAGE

WWLP
Springfield-Holyoke, Mass.
CHANNEL 22
SERVING THE HEART OF WESTERN NEW ENGLAND

WRLP
CHANNEL 32
THE TRI-STATE STATION SERVING BRATTLEBORO, VT. KEENE, N. H. GREENFIELD, MASS. IN WESTERN NEW ENGLAND

TWO SATELLITES SERVING CLAREMONT, N. H. HANOVER, N. H. LEBANON, N. H. WHIRE RIVER JUNCTION, VT. IN WESTERN NEW ENGLAND

WWLP
IN SPRINGFIELD, MASS.
The Best in View is Channel 22

Represented Nationally by Hollingbery

of advertisers, and they're going to make values in broadcasting apparent to a lot of buyers who couldn't see them before.

On another front, what trends will there be in radio research in '58?

Radio research is becoming more qualitative, and I feel you will begin to get answers in 1958 from independent and network affiliate stations as to what type of people they reach. That's about the biggest missing area in terms of station research.

There is a civil war going on now in our business in this qualitative research area between network affiliates and independents, however.

Is that a healthy condition?

No civil war is ever healthy. When brother goes against brother, it always is bad but when they're fighting about 6% of the advertising pie, it's not only bad, it's absurd. It cripples us at a time when we need everybody to be working together. But regardless, it exists, and there are real good reasons why it exists.

But the advertiser now is going to look for some answers as to what kind of people listen to what kind of stations. We have ended the panic that existed two or three years ago that nobody was listening. No medium has more information on the listening habits of various different segments of the population. We can give you the listening habits of a person who is cross-eyed and of Latvian extraction. We've established that they do listen, generally what kind of programming they listen to. Now it's up to the individual stations to say, "My type of programming produces this type of listening audience. This is a profile of the people who listen to my station."

The magazines, of course, have done the outstanding job in this area of profiling what kind of person is drawn to their type of book. I think that virtually all the television advertisers have, through Nielsen and through other ways, determined generally what type of family is drawn to this particular type of program. Now the radio station which provides either the homogenous air of the independent or the diverse fare of the network must say, "These are the kind of people I serve—this is the age bracket, this is the socio-economic group" etc. That's going to be most helpful to us overall in selling.

How about auto listening? What is being done in that field?

Well, it's continuing to go up of course. You know the numbers probably as well as I do. For the '57 models the research will probably prove that over nine out of ten went out of the dealers' radio-equipped. This means another 5.5 million automobile radios. And we've got a minimum figure of 58 to 60 minutes a day for auto listening per car that enables us to project an automobile circulation that's tremendous by any medium's standards. So automobile radio's importance can't help but go up. The ratio of radio-equipped automobiles is going up. The time people spend in automobiles is going up. We'd have to be awful bad not to gain.

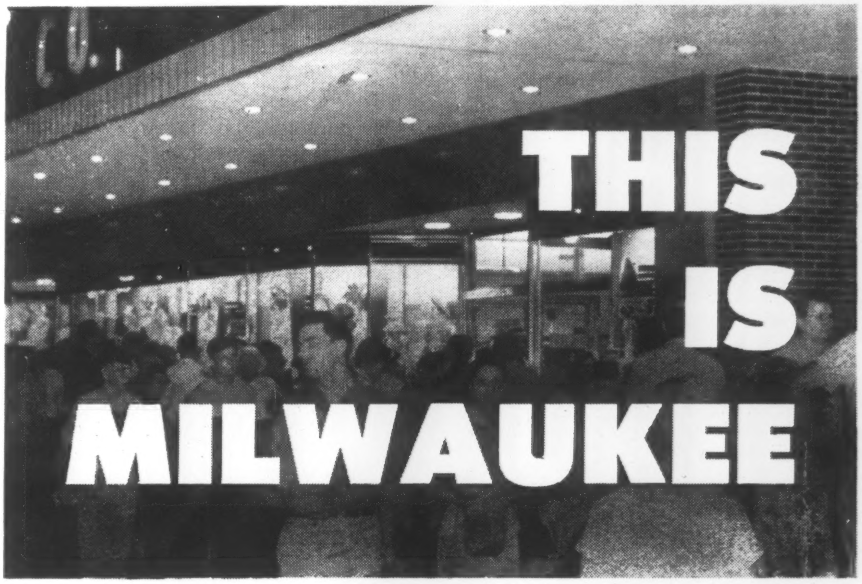
What are the main trends in radio programming?

Several trends are emerging. Number one, I think, is a higher regard for talk by radio programmers. One of the marked trends among one group of independents is to borrow an idea, which I think originally came out of network affiliates. Who's the father of this idea, I don't know; but it is simply the open mike discussion type of program. The public discusses their point of view about anything. The subject may be whether the baseball team's manager should be changed or the earth satellite.

This is a cross between the cracker barrel and town hall?

Somewhere around there. This program in various versions is beginning to turn up. It's one of the moves toward the solution of the evening problem. In some areas it has become extremely good between seven to nine, say, where radio is at probably its most depressed period. There's certainly one program idea that's coming along rapidly.

Number two is clearly a greater emphasis on news by every type of a property. The manning of a newsroom with one person is going. You see more and more stations with five to eight people. You have stations with up to 14 people in their newsroom, more



AMERICA'S 14th MARKET

- THIS IS MILWAUKEE Population of 1,100,300*
- THIS IS MILWAUKEE With an effective buying income of $2,248,671,000
- THIS IS MILWAUKEE With a tally of $1,451,481,000 in total retail sales
- THIS IS MILWAUKEE THAT'S SOLD ON WISN-TV with a plus population coverage of 1,337,000 beyond the metropolitan area

*metropolitan county area

CHANNEL 12 MILWAUKEE

John B. Soell, Vice President and Station Manager
Represented by Edward Petry & Co., Inc.
Basic ABC Affiliate
Badger Television Network Affiliate

WISN-TV

ANOTHER 1st

*Here's Proof of Continuing LEADERSHIP*of Channel 13*
in WREX-TV land!

ALL **15** of TOP **15** Shows
23 of TOP **25** Shows
32 of TOP **40** Shows
48 of TOP **62** Shows
77% of TOP **62** Shows
ON WREX-TV

*Based on Amer. Research Bureau Survey conducted Dec. 1 thru Dec. 7, 1957

CBS-ABC NETWORK AFFILIATION
represented by H-R TELEVISION, INC.
J. M. BAISCH, GEN. MGR.

WREX-TV
CHANNEL 13 ROCKFORD

Attention
RADIO STATIONS
ADVERTISING AGENCIES
PROFESSIONAL MUSICIANS

Califone PLAYBACKS

Finest STUDIO *Performance*

Built to Professional Standards... for Professional Use

illustrated... Model 10P2-7

14 different models to meet every requirement!

$109.50 Net

Write Dept. BY-4
Califone CORPORATION • 1041 No. Sycamore Ave. Hollywood 38, Calif.

knowledgeable newsmen, less reliance on the wire service.* Number three trend is certainly more effort to find out really what music the people want.

Would you say that many of the regional and local stations are more and more assuming the functions of the county newspaper?

Well, I certainly think that they are out to compete with the newspaper in a different way than they ever competed before. The radio station's former willingness to forego a great area of news and comment that it felt was uniquely the newspaper's bailiwick no longer exists. Depth in news is one of the things that radio stations are providing. Certainly one of the great accelerated areas is editorial comment by radio stations. I don't know what percentage now comment, but I would guess that no less than a couple a week are joining the parade. Still that's not very many at the end of the year, only a hundred stations.

The turning point was in '57 in that direction, however, was it not?

I believe so. We are immodest enough to say that RAB in its regional management conferences showed how stations editorialize, and this has opened up new vistas for a lot of stations. Right out of each of those meetings you'd see 10 or 15 guys go out, and then within two weeks they'd be on the air with some kind of editorial policy.

What areas will they editorialize in when they begin in this field?

Generally if they follow the successful operators in this field they editorialize completely on local issues. There are two groups of editorializers—one who are against sin and the other who are against or for real issues. Recently more stations have been emboldened to get into the latter group where they take a point of view with regard to a bond issue, will fight the newspaper or the city council if necessary. And almost inevitably they win if they go about it in the right way. If they've got a sound point of view and they do the same kind of saturation editorializing that has proved successful, they emerge as the winner and quite a factor in civic affairs.

Have you done any research on fm?

No. We know fm is coming along. There's more advertising interest, but the advertiser interest of am to fm is maybe 2,500 to 1, something on that order. When there's real interest in fm, we will begin to do something. We've got acute am problems still, a great many of them.

What do you mean by acute am problems?

We have a medium which, by anybody's numbers, occupies more time during the day for many members of the family than any other medium. We've got a medium which clearly has an ability to move merchandise, without anybody's help, more economically than others. And this isn't the standard trade association bushwa. We're proving this in our own case. We have a medium which, in the very vital area of who reaches the customer last before they put their money down, is clearly ahead of anybody. And yet it's a medium that does no more than 7%, somewhere perhaps even in the neighborhood of 6% of the total advertising dollars. And that isn't a good neighborhood. This is a ridiculous situation that a medium with such force should only get six out of every hundred cents that's spent.

Still acute am problems

What are station operators to do in 1958 to solve some of these problems?

I must give you an honest answer first, even if it hurts. The honest answer is that a great many station operators still know nothing about the business that they're in.

Is that because they have come from other fields?

Partially. And there are only so many bright people in any business whether it be electroplating or the laundry and dry cleaning business. The bright guys are doing the things and the stupid guys aren't. It's as simple as that.

The second thing that any guy, bright or stupid, can do is to simply stop looking down his competitor's throat and coveting what his neighbor has. He should stop competing with his neighbor, and start competing with other media in town.

First of all, he has to have knowledge. He has to take a look at the daily newspaper. He has to log the television station. He has to look at the direct mail volume. And then orient his salesmen to compete with those people, because opposed to any advertising medium, we have great values. Opposed to one another, the values don't stand out as well.

We've got guys going around who have 30¢ and 40¢ cost-per-thousand families coverage. You can't touch this with any other advertising medium. And yet they find that what they have is not salable, because what they're selling against is another guy, the only other guy in town who has the same thing, who also has a 30¢ or 40¢ cost. And they keep working on the tiny part of the pie.

This, of course, is the biggest single thing that a station operator can do—it is to put

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* For BROADCASTING's own survey of radio and tv news operations see page 172.

How your truth dollars help keep the Reds in the red

• The truth dollars you give to Radio Free Europe help keep truth on the air behind the Iron Curtain.

Radio
Free
Europe

And the truth is an enormously disruptive force to the Reds. For it keeps their captive people thinking . . . wondering . . . and less than completely dominated. The truth keeps needling the Reds. Breaks through their monopoly of lies. Keeps them unsure. Off balance. And thus the truth keeps up to forty fully armed Red divisions tied up policing Russia's satellite countries. Forty divisions, mind you, that might otherwise be put to more aggressive use elsewhere . . . and who knows where?

Your truth dollars keep the 29 super-powered transmitters of the Radio Free Europe network on the air . . . broadcasting the truth behind the Iron Curtain . . . every hour of every day.

Why *your* truth dollars?

Because Radio Free Europe is a private, non-profit organization supported by the voluntary contributions of American business and the American people. And *your* dollars are urgently needed to keep it on the air . . . to help operate its transmitters, pay for its equipment and supplies, and its scores of announcers and news analysts in 5 languages.

Help keep the Reds in the red. Send your truth dollars to Crusade for Freedom, care of your local postmaster.

FREEDOM IS NOT FREE!

Your Dollars Are Needed To Keep Radio Free Europe On The Air

SEND YOUR TRUTH DOLLARS TO

CRUSADE for FREEDOM

CARE OF YOUR LOCAL POSTMASTER

PUBLIC SERVICE ADVERTISING COUNCIL

his medium up against the other media, not against other radio stations.

What percent of the pie do you think radio should have?

I think it should have about double the percentage that it has. Twelve to 14% of the total pie should be radio's. I could give you the answer that radio should have "all of it," but that's ridiculous. Other media serve a function that we can't perform. RAB's whole approach in 1958 is one unique in selling a medium. We say to the advertiser, "There are reasons for other media to exist and no advertiser can successfully operate in the American market place in 1958 with one medium." We're saying this even to people who are spending virtually their entire budget with us. You need a media mix in order to do the job. What media mix you need depends on what you're trying to do. Analyze this, and then in almost any media mix radio has a place because of the unique things it does.

WHERE RADIO MONEY GOES

Here is an FCC tabulation of network, spot and local radio advertising in individual metropolitan areas. The figures are for 1956, the latest available. This list is confined to metropolitan areas as defined by the U. S. government. A number of large cities, not so defined, are missing from this list.

Market (number of operating stations)	Network	Spot	Local
AKRON (4)	53,424	391,062	1,239,398
ALBANY-SCHENECT-TROY (7)	59,186	1,116,989	872,920
ALBUQUERQUE (7#)	34,438	260,223	686,880
ALLENTOWN-BETHLEHEM (7)	7,474	270,792	850,009
ALTOONA (4)	9,623	55,068	235,494
AMARILLO (6)	18,608	236,378	599,403
ASHEVILLE (4)	19,501	98,568	342,701
ATLANTA (14#)	100,714	1,478,900	1,906,637
ATLANTIC CITY (4)	6,779	38,662	315,495
AUGUSTA (6)	12,362	102,355	493,768
AUSTIN (4)	22,515	203,553	448,984
BALTIMORE (13)	63,227	1,428,151	3,156,972
BATON ROUGE (6#)	26,028	168,375	710,879
BEAUMONT-PORT ARTHUR (6)	6,242	169,114	581,121
BINGHAMTON (4)	24,344	115,944	520,809
BIRMINGHAM (11)	27,811	624,478	1,179,757
BOSTON (18)	214,614	3,307,580	3,547,717
BUFFALO (12#)	111,790	1,507,523	2,560,161
CANTON (3)	47,428	266,400	375,628
CEDAR RAPIDS (3)	29,853	727,274	371,358
CHARLESTON, S. C. (5)	16,932	137,985	378,307
CHARLESTON, W. VA. (8#)	43,524	219,817	745,853
CHARLOTTE (6)	59,629	902,867	596,681
CHATTANOOGA (6)	26,167	183,194	858,223
CHICAGO (27)	594,332	9,826,214	7,983,803
CINCINNATI (8)	1,324,841	2,552,797	1,665,854
CLEVELAND (8)	176,486	2,076,190	2,745,512
COLUMBIA (5)	17,935	299,669	485,434
COLUMBUS, GA. (4)	15,655	92,263	437,590
COLUMBUS, OHIO (5)	50,167	978,779	1,371,004
CORPUS CHRISTI (6)	24,555	251,943	460,711
DALLAS (7)	127,058	1,319,567	1,920,304
DAVENPORT-ROCK ISLAND-MOLINE (5)	24,943	288,662	533,631
DAYTON (3)	26,858	376,132	1,249,517
DENVER (13#)	104,741	1,230,523	2,095,568
DES MOINES (6)	102,433	1,357,169	708,740
DETROIT (10#)	489,448	5,544,030	4,405,125
DULUTH-SUPERIOR (6)	33,810	214,518	605,804
DURHAM (4)	15,447	98,302	324,316
EL PASO (5)	24,719	189,064	528,927
ERIE (4)	17,241	119,829	414,790
EVANSVILLE (4)	18,336	164,352	456,169
FLINT (6)	14,769	306,111	1,009,563
FORT WAYNE (4)	18,379	434,932	755,675
FORT WORTH (6)	34,365	444,631	1,110,210
FRESNO (7)	76,182	484,102	745,160
GADSDEN (3)	24,248	33,419	186,158
GALVESTON (3)		38,250	176,398
GRAND RAPIDS (6)	22,269	379,468	770,218
GREEN BAY (3)	17,585	158,808	361,287
GREENSBORO-HIGH PT. (7)	17,444	140,062	582,650
GREENVILLE (8#)	30,133	217,894	502,621
HARRISBURG (5)	28,528	246,479	534,721
HARTFORD (4)	115,116	1,194,957	448,874
HOUSTON (11)	154,357	1,489,186	2,210,494
HUNTINGTON-ASHLAND (6)	4,445	153,888	454,679
INDIANAPOLIS (6#)	71,321	1,110,564	1,928,015
JACKSON, MISS. (6)	8,965	159,379	429,148
JACKSONVILLE (9)	37,181	284,751	769,545
JOHNSTOWN (5)	12,779	110,082	387,734
KANSAS CITY (9)	214,213	1,864,416	2,053,903
KNOXVILLE (9)	48,881	268,441	966,117
LANCASTER (3)	11,429	111,258	303,431
LEXINGTON (3)	8,421	319,110	320,070
LITTLE ROCK (6#)	13,649	213,605	396,530
LOS ANGELES (26#)	564,169	5,846,909	10,642,265
LOUISVILLE, KY. (8)	149,689	1,059,851	1,569,318
LUBBOCK (6)	18,290	92,492	650,722
MACON (6#)	21,747	159,374	409,860
MADISON (3)	24,937	236,560	588,581
MANCHESTER (3)	29,622	94,644	429,367
MEMPHIS (8)	87,178	965,158	1,352,424
MIAMI (11#)	107,317	745,236	1,596,708
MILWAUKEE (7)	64,685	1,147,876	2,229,754
MINNEAPOLIS-ST. PAUL (9)	163,895	2,057,834	2,435,215
MOBILE (6)	10,632	145,396	596,001
MONTGOMERY (6)	28,387	176,343	416,322
NASHVILLE (7)	108,202	816,791	1,411,829
NEW BRITAIN-BRISTOL (3)	7,000	197,190	368,961
NEW HAVEN (4#)	13,197	277,168	593,979
NEW ORLEANS (11)	105,137	1,111,618	1,495,480
NEW YORK & NE N. J. (32)	771,674	18,160,537	13,085,635
NORFOLK-PORTSMOUTH (7)	55,721	457,001	1,296,004
OGDEN (3)	25,414	46,763	199,821
OKLAHOMA CITY (7)	135,419	576,452	975,535
OMAHA (6)	55,203	908,210	1,662,301
ORLANDO (5)	19,383	156,021	497,551
PEORIA (5)	34,033	335,908	664,048
PHILADELPHIA (19)	231,500	5,045,237	4,893,680
PHOENIX (11#)	192,186	323,088	1,271,725
PITTSBURGH (18#)	154,668	2,773,238	3,010,236
PORTLAND, ME. (3)	62,401	260,349	320,302
PORTLAND, ORE. (16#)	213,476	983,499	1,735,500
PROVIDENCE (10)	83,906	813,437	1,148,183
PUEBLO (4#)	21,810	67,151	343,625
RALEIGH (5)	69,011	618,940	330,767
READING (3)	13,640	126,667	451,967
RICHMOND (7)	76,971	722,020	812,969
ROANOKE (5#)	26,265	172,953	427,317
ROCHESTER (6)	56,647	776,245	881,164
SACRAMENTO (5)	36,701	548,248	905,790
SAGINAW (3)	6,170	100,388	399,482
SALT LAKE (9#)	132,957	368,131	1,008,382
SAN ANGELO (4)	4,646	101,139	137,274
SAN ANTONIO (9)	82,378	1,011,071	1,707,297
SAN BERNARDINO (8)	2,563	148,597	621,318
SAN DIEGO (8#)	75,239	683,047	1,238,782
SAN FRAN.-OAKLAND (18)	302,425	3,264,346	4,065,770
SAN JOSE (5)	33,391	90,136	704,575
SAVANNAH (6)	23,576	169,513	448,377
SCRANTON (6)	60,085	235,640	417,166
SEATTLE (12#)	143,806	1,256,845	1,846,662
SHREVEPORT (7)	69,750	454,417	647,410
SIOUX CITY (3)	6,533	78,530	305,759
SIOUX FALLS (4)	3,780	99,298	327,045
SOUTH BEND (3)	16,217	158,785	405,067
SPOKANE (6)	60,590	487,761	920,350
SPRINGFIELD, ILL. (3)	20,707	111,045	589,088
SPRINGFIELD-HOLYOKE (8)	45,903	238,286	762,585
SPRINGFIELD, MO. (4)	21,277	166,959	497,624
SPRINGFIELD, OHIO (3)	1,419	46,647	492,712
ST. JOSEPH (3)	52	190,850	209,209
ST. LOUIS (12)	155,645	2,928,509	3,448,745
STOCKTON (5)	12,179	213,322	481,873
SYRACUSE (5)	32,440	524,979	1,087,861
TACOMA (4)	5,725	78,599	418,252
TAMPA-ST. PETERSBURG (12)	35,150	400,360	985,128
TOLEDO (4)	23,700	644,186	693,918
TOPEKA (4)	15,268	433,510	452,191
TULSA (6)	66,379	602,596	795,840
TUCSON (6)	33,247	67,966	529,520
UTICA-ROME (6#)	25,942	144,300	487,841
WASHINGTON (14)	111,119	2,180,278	3,819,125
WATERBURY (3)	25,216	58,693	328,838
WHEELING-STEUBENVILLE (7)	37,020	456,213	820,640
WICHITA FALLS (3)	23,106	175,787	338,900
WICHITA (5)	139,429	415,934	673,005
WILKES BARRE-HAZLETON (6)	10,349	169,525	505,625
WILMINGTON (4)	8,967	183,746	706,737
WINSTON SALEM (4)	15,537	132,917	489,544
WORCESTER (5#)	71,697	409,712	691,041
YORK (5)	9,736	111,667	537,650
YOUNGSTOWN (7)	207,965	376,776	1,048,326

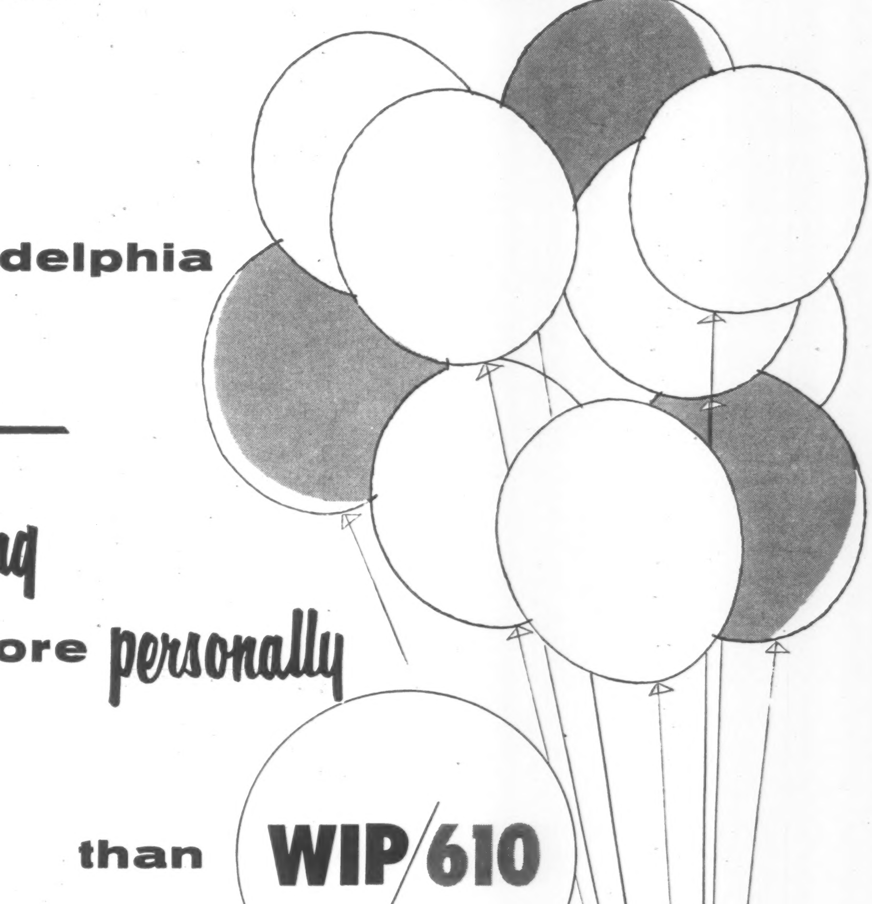
Not all stations in this market operated a full year in 1956.

all selling is *personal*.
the *personal* medium is *radio*!

In Philadelphia

Nothing—
but nothing
sells more *personally*

than



FOR *personal* INFORMATION—ASK PETRY!

PERSPECTIVE '58

THE OUTLOOK FOR FILM

Syndicators off and running toward new highs

Syndicated television film sales currently are running at a gross annual rate of $84 million, up more than 7% from a year ago and almost 45% ahead of 1956.

These estimates are contained in a new study just completed by California National Productions, film subsidiary of NBC. The figures are projections from findings in 60 leading tv markets, based on average syndicated film costs as reported in the latest NAB film manual (1956).

The study, conducted by the CNP Research Dept. under manager Serge Valle, estimated that gross billings from syndicated films throughout the U. S. were moving at an annual rate of $58 million in the first quarter of 1956 and $78 million in the same period of 1957, as against the current rate of $84 million (based on November 1957-January 1958 findings).

These figures, described by CNP authorities as "conservative," relate only to quarter-hour and hour-long syndicated shows. They do not include feature films which, of course, occupy formidable amounts of time.

In the 60 leading markets which form the basis of the study, hours devoted to syndicated film programming almost tripled between 1954, when the first study was made, and the 1957-58 period. Total syndicated hours in the 60 markets in the 1954 week was 825.5; in the 1957-58 week, 2,331.75. The average number of hours per week per market went up in similar proportion, from 13.7 in '54 to 38.9 in 1957-58.

The latest CNP study, one in a series done annually by the film company since 1954, shows trends indicating that syndicated film programming, in terms of hours used, may be moving toward a plateau. Where the total jumped 47% in 1955 over 1954, and about 33 and 35%, respectively, in 1956 and 1957, the 1957-58 gain over 1957 was a more modest 7.5%.

The study also shows a consistent increase in the volume of syndicated "strip"—two or more times per week—programming. In the 60 markets this came to 440.5 hours per week in 1956, the first year this element was measured. In 1957, strip programming — again excluding feature movies — skyrocketed almost 82% to a total of 800.5 hours per week. The gain between then and the 1957-58 measurement was less spectacular, but still approached 34% and brought the weekly total to 1,070.5 hours.

Strip programming is also shown to be an increasingly important part of film programming. In 1956 it represented 27% of all syndicated film hours in the 60 markets; in 1957 it amounted to almost 37% and in 1957-58 it has become nearly 46%.

CNP officials explained the use of 60 markets as the basis of the study by pointing out that in 1954, when the first report was developed, there were only about 60 principal markets for which information was available. Since then they have continued to use the same markets in order to keep the data comparable from year to year.

While CNP's study did not encompass feature films, the company's researchers compiled data in a few selected markets to see how the use of features was growing or declining in those areas and also to see how the volume of feature film hours compared with syndicated hours.

In three markets studied—Baltimore, San Francisco and Chicago—the first two, which are three-station cities, showed healthy gains in the total number of weekly hours of feature-film programming between the 1957 study week and the one for 1957-58. San Francisco's feature-film time gained 23% and Baltimore's 42%. But in Chicago, a four-station market, feature-film hours dropped 9%. Syndicated film programming held fairly constant in Baltimore and San Francisco and gained in Chicago (61%).

In all three markets feature films occupied more hours than syndicated film in the 1957-58 study week. In Baltimore feature films were ahead by 51½ hours to 48¾ for syndicated film; in San Francisco it was 89¼ to 44¼, and in Chicago it was 89¼ to 82¼.

They're bullish about film

BROADCASTING's editors went to the men who sell syndicated film to find out how their prospects stack up for the coming year. Following is an interview with Dave Sutton, MCA-TV vice president in charge of syndicated programs. Comments from other syndicators begin on page 164.

A lot of people are talking about softness in the economy. Do you think that is going to have any serious effect on film sales in the immediate future?

Well, it hasn't appeared to have too much effect thus far. I think that in the last month syndicated films have had phenomenal sales. Speaking of MCA-TV that is certainly true.

Better than January of '57?

Yes, considerably better as far as we are concerned.

Is there any particular reason that you can ascribe this to?

It would be pretty hard to. Speakng in terms of MCA-TV we have recently come out with a new series. I think all new series generally constitute an impetus in the field. The impetus takes up not only the new product itself, but carries along with it some of the other products which we are very desirous of selling too.

What types of programs are selling best?

I think those types which pretty much indicate their greatest popularity on the networks, i.e., westerns, high adventure.

What new types of advertisers are coming into syndicated television?

Well, when this business started about six years or so ago, I would say that beers were probably responsible for as high as 70% of the total volume of syndication. While beer sponsors remain in the market, that dominance has now been lessened with the entry into syndication of such advertisers as food, automobile, drugs, soap and tobaccos.

Do you think 1957 was a good year for film syndication?

I think it varied, really. I think that as an overall '57 was a little shaky. Not seriously so, I don't mean that, but there were those who sprang ahead appreciably and those who took a downgrade in swing.

MCA-TV's SUTTON

Was '57 a better year than '56?

Overall I think '57 was considerably a better year than '56, from a total gross standpoint.

Would you have any feeling about the syndication field as a whole percentage-wise or gross-wise for '58?

It's my personal feeling that '58 will grosswise be the best year syndication has ever had.

Will the syndicated buy give the advertiser a more selective purchase which will

be a more effective expenditure of his money where he needs it?

We think so. That statement can't be applied to all advertisers, of course, but I think it can be applied to most, because I think it's a fair truism that every advertiser has his problems, either area-wise or product-wise or a combination of various things.

I am trying to relate this to the total film industry's better expectations for '58.

On a lot of high rating or good rating network shows—a good network rating on a national basis—it is inevitable that on a local basis in some or many markets the rating will be way down, so augmentation is sometimes necessary. For example, any given show may experience a lower than average rating in one or more markets. That is when the advertiser might plug the gaps, so to speak, with carefully selected syndicated programs to supplement his overall coverage. I think there are more network clients who are turning to syndication in order to supplement their network shows because they cannot afford the third network show or the fourth, or so on.

Is the supply of syndicated film products greater than the demand for them?

I think that so long as a good product can be made (and I think there are a lot of good ones) there will always be sufficient demand for it.

Is there any type of advertiser who hasn't been in syndication who you think would benefit from the use of syndicated films? For instance, big advertisers like U. S. Steel or General Motors. They don't seem to use syndicated film.

Nor can I quite envision why they would. If you're associating that with institutional campaigns they would do it in another side of this medium or in another medium. I don't think, really, that very intelligently we would look forward to U. S. Steel or a large corporation as becoming a potential for film syndication.

How does syndicated sponsorship break down between local sponsorship and national spot? Which has the greater percentage?

I'd say regional and national spot is far greater in gross volume than local.

What is the trend, the proportion between the two? Is local increasing?

Yes, it's increasing from the standpoint of numbers of advertisers because I believe again that there are more categories coming in today locally.

How about your charges? Are they going up?

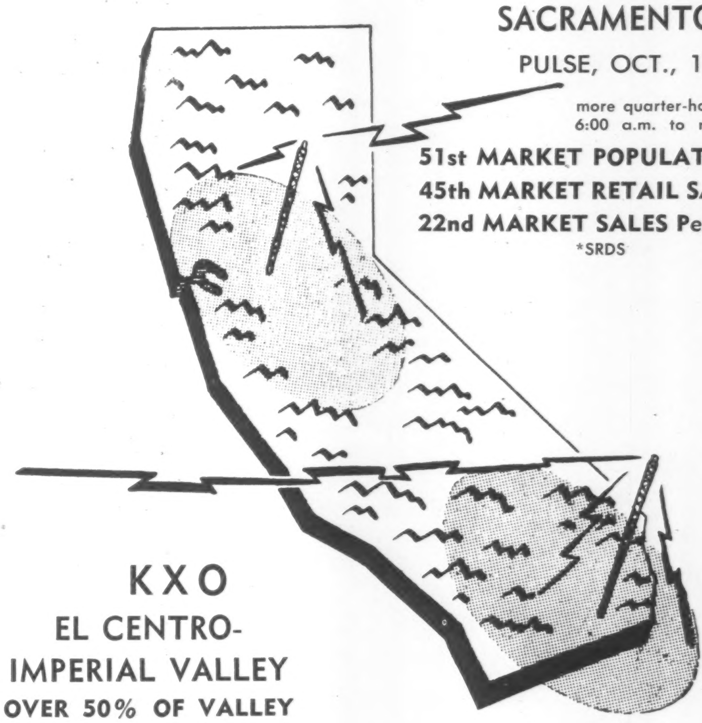
Yes, they go up in somewhat similar ratio as the station time charges escalate.

Is there any trend toward fewer film syndicators?

The top eight or ten have remained in business; they have continued to make product. There are literally dozens of syndicators, most of whom I don't know, most of whose names I've never heard of except in looking

REACH 2 GREAT INLAND EMPIRES

KXOA
SACRAMENTO
PULSE, OCT., 1957
more quarter-hour firsts
6:00 a.m. to midnight
51st MARKET POPULATION*
45th MARKET RETAIL SALES*
22nd MARKET SALES Per Hsld.*
*SRDS



KXO
EL CENTRO-
IMPERIAL VALLEY
OVER 50% OF VALLEY
AUDIENCE FOR 32 YEARS
(every survey)
NATION'S 7th FARM COUNTY

KXOA

Rep.—McGavren-Quinn or Howard Haman, V.P.

KXO

Rep.—Paul H. Raymer Company
or
Riley R. Gibson, Pres. KXOA, KXO

through a book like Broadcastng and seeing them there. They come and go.

How do you feel about film bartering?

At present we are unequivocably opposed to it. It depresses the market; it depresses the prices. It is to us not a way of doing business. I'd say barter is very definitely on the decrease.

How is the syndicated film advertiser doing on time clearances? Is he finding it tougher to clear time, would you say?

It isn't easy, of course; it's very tough, as a matter of fact, but not as tough as it used to be. For example, Falstaff beer is buying one of our products, *State Trooper*, in several dozen markets and with only three exceptions, I believe, obtained Class A time.

Do you think there should be less network option time?

My answer would be "no". I am perfectly satisfied with the network operation.

Others are optimistic, too

To a man, leading television film syndicators look to 1958 as a year of heavier sales.

Here in their own words are these syndicators' appraisals of the immediate future (for MCA-TV's outlook, see tape-recorded interview page 162):

George T. Shupert, president, ABC Film Syndication:

"We are very optimistic about business in 1958 for several reasons. Our January 1958 billings were 37% higher than January 1957 billings. Although the present unsettled economic conditions of our country make it difficult to predict the outlook for 1958, I feel confident that our sales will certainly be as good as 1957 and probably better.

"In the last six months of 1957 we had a 65% increase in sales over the same period in 1956. We anticipate two new syndication properties and three national properties in 1958.

"We have every reason to believe that national advertisers are more serious about syndicated film than ever before and that they will turn to the medium because it offers them the maximum opportunity for targeting their advertising in the areas where required. The increased business from national advertisers will favorably affect our entire sales picture because, in a sense, it will provide another source of revenue from syndication."

Earl Rettig, president, California National Productions:

"Through the end of January, CNP business was 500% ahead of last year.

"This unusual increase was brought about principally by the simultaneous release during January of three first-run syndication shows—*Union Pacific, The Silent Service* second series and off-the-network *Medic*. No new product was put on sale in the first month of 1957.

"CNP expects to do 50% more business this year than in 1957. There are four important factors producing this favorable change: increased production, added distribution, an expanded sales force and current economic conditions, requiring television sponsors—as at no other time in the past ten years—to pinpoint dollars for maximum effect.

"Production during 1958 will see at least $8,000,000 invested in *Union Pacific, The Silent Service* second series, *Danger is My Business* (in cooperation with Batjac) and three untitled shows—a news agency comedy, international intrigue adventure and one other series.

"Distribution additions include three off-the-network series during 1958, and probably several more. To date, *Medic* and *It's a Great Life* have already been put into first-run syndication sale, with the current network series of *Dragnet* to become available again as *Badge 714*.

"CNP has created a new sales division to complement sales operations of NBC Television Films. The new division's specific purpose is to serve stations and local advertisers with off-the-network shows and syndication re-runs. Headed by Jacques Liebenguth as manager, this new staff will expand in the next few months. The sales personnel of NBC Television Films now will concentrate on non-network advertisers and agencies.

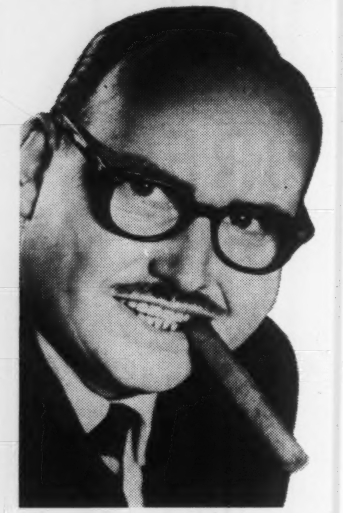
"Some of the recessive aspects of the national economy during the fourth quarter of 1957 are resulting in closer examination of advertising campaigns by many television sponsors. Under these circumstances, the selectivity and efficiency of syndication are particularly appealing to national advertisers. It is expected they will use spot film in important regions and markets more heavily in 1958 than ever before.

"With record production for 1958, an increase in distribution properties over last year, an expanding sales staff and favorable market conditions, our estimate of a 50% business increase for this calendar year over 1957 is a conservative projection."

Leslie T. Harris, vice president and general manager, CBS Tv Film Sales:

"1958? This will be the best yet. We recently announced a 30% increase in gross sales in 1957 over 1956 and feel that 1958 will continue every bit as good. If there is any permanency in the current

I'M JOE FLOYD . . .



They say I'm a Helluva Salesman!

That's because I like to give the advertiser a run for his money—always have! Like creating a whole new empire of customers—KEL-O-LAND—more than a million strong, with over $1,220,150,000 in annual retail sales. Read that number again, please. It's not a misprint. It's the actual proved buying power of a market reached completely by just one selling force . . . KELO-TV and its booster stations, KPLO-TV and KDLO-TV.

CBS • ABC • NBC

Wrap up all

KEL-O-LAND

with one single-station buy!

KELO TV 11
SIOUX FALLS

and its great boosters . . .

KDLO TV 3
Aberdeen, Huron, Watertown

KPLO TV 6
Pierre, Winner, Chamberlain

and KEL-O-LAND's new, big radio voice is

KELO RADIO
1,032-ft. Tower—13,600-watt Power Eqv.

General Offices, Sioux Falls, S. D.
JOE FLOYD, President
Evans Nord, Gen. Mgr.
Larry Bentson, Vice Pres.
REPRESENTED BY H-R
In Minneapolis; Bulmer & Johnson, Inc.

NEED A D. J.?

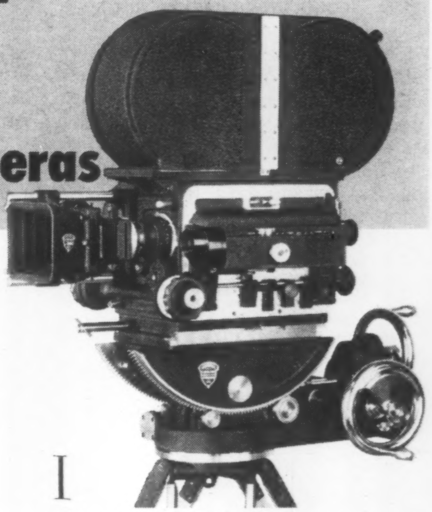
B. C. A. Placement Service has them . . . with and without experience. All eager to please and make you money! Best trained anywhere, run own boards. No prima donnas Thoroughly screened. Write or wire collect immediately:

Milt Stillman, Placement Service
Broadcast Coaching Associates
1733 Broadway, N. Y. C. 19, N. Y.
JUdson 6-1918. No charge for either party.

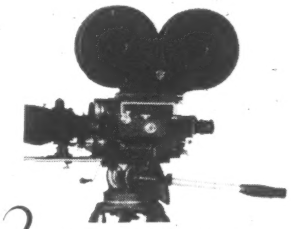
7 reasons why Mitchell is the world's leading source for motion picture cameras

For over 35 years, Mitchell has held a unique reputation as *the world's leading source* for the finest in motion picture equipment. The reason — only Mitchell designs and manufactures a line of cameras to meet such a broad range of demanding professional filming requirements. Today Mitchell produces 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and double frame aperture 35mm cameras.

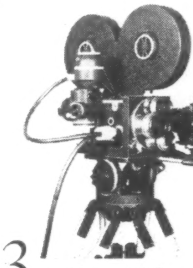
There's a Mitchell camera designed to meet your requirements — write for information today.



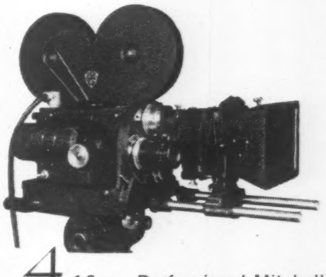
1 35mm Studio BNC Mitchell



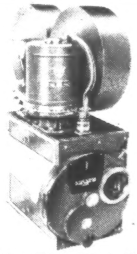
2 35mm NC Mitchell



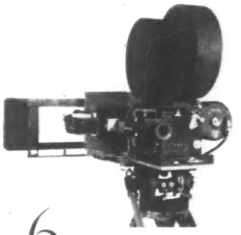
3 35mm Hi-Speed Mitchell



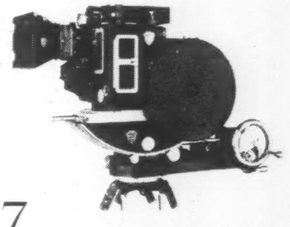
4 16mm Professional Mitchell



5 70mm 2¼ x 2¼ High Speed Mitchell



6 65mm and 70mm Mitchells



7 35mm Vista-Vision Mitchell

***85% of Professional Motion Pictures Shown Throughout The World Are Filmed with Mitchell Cameras**

Mitchell Camera
CORPORATION
666 WEST HARVARD STREET
GLENDALE 4, CALIFORNIA
Cable Address: "MITCAMCO"

slowdown in business—and we certainly hope there isn't—it cannot help but put more money into syndication. After all, it is well known in all major distributors of goods that a majority of their business comes from a relatively small number of markets. If their advertising budgets are slashed, then they will apply the smaller amount to spot film buying in the key areas.

"We anticipate bringing out six new programs in the coming year, plus about four shows off the network. Our first two new ones will be *Border Patrol,* an adventure series based on the files of the Dept. of Immigration, and *The Diplomat,* starring Clare Boothe Luce. Beyond that, we will have two modern adventure series, based on an American historical figure, and at least one comedy series. We are already in the second year's production of *Whirlybirds.*

"Our selling techniques and sales department will remain unchanged except for the possible addition of new salesmen. We will continue to offer an integrated package of promotion, publicity and merchandising, with a possible increase in the amount of roadshowing by our stars. The latter, of course, depends on the desires of our clients and recently they have indicated strong belief in the values of stars' personal appearances.

"I repeat that we look for 1958 to be the biggest year yet. January saw us do more than a million in sales, an outstanding achievement for that time of the year. In the upcoming months, when advertisers begin to line up their fall schedules, we are certain that the increasing interest in syndicated film will continue on the rise, and we will have the product to satisfy any needs."

John J. Cole, sales vice president, Guild Films:

"Guild Films believes the year 1958 will mark further gains in the film television field, irrespective of how the rest of the economy in the country goes.

'The company broke all its previous selling records in 1957, having accumulated a total of $15 million in new contracts that year, many of them for long terms, and anticipates continuing on the same momentum.

"Officials of Guild Films base their optimism on several factors:

"(1) The entrance into television in the past two years of rich regional sponsors. That trend will grow. These sponsors have no alternative but to buy quality film programs for product program identification.

"(2) The number of network sponsors using film programs has shown an increase in 1957 and the pace is expected to continue.

"(3) Many advertisers, after taking a 'hard look' at their marketing problems, are planning special campaigns in special markets. They will use the best film they can get. Among them are also network advertisers of both live and film programs, who feel they have to supplement their sales push in certain areas because of increasing competition.

"(4) Stations will continue to feel the need of assuring themselves of a good supply of top film programs to meet audience and advertiser requirements.

"(5) The viewers are not interested in whether programs are live or film so long as they are interesting. Film program ratings are at the top and as long as film producers will furnish quality programs, they will find their place over the air-waves."

MGM-TV:

"At the close of 1957, MGM features were being programmed in 45% of the television markets. Sales estimates for 1958 indicate that a 90% penetration will be achieved by the end of the year.

"On the program front, the first full year of operation marked the debut of *The Thin Man* series on NBC. For 1958, *The Thin Man* has already been renewed by sponsor Colgate-Palmolive, and *Northwest Passage,* an all color adventure series, has been sold to NBC for fall presentation. Other pilot films, either finished or in the production stage are *Min and Bill, Dramatic Theatre,* a 60 minute drama series and *Maisie,* a comedy series. In addition, several other program projects are currently under consideration. Fall 1958 should see MGM-TV represented by at least three new shows, an increase of 300% over 1957.

"A new project for 1958 will be the release of MGM's short subjects and cartoons to television. At present, various packages of cartoons, shorts and

TWO VERY IMPORTANT THINGS
TO REMEMBER WHEN BUYING SPANISH
RADIO IN NEW YORK:

WHOM ENJOYS THE TOP RATING IN 46 OUT OF 48 DAILY QUARTER-HOURS IN SPANISH.*

WHOM REACHES MORE THAN 71% OF PUERTO RICAN FAMILIES DAILY AND THE WEEKLY CIRCULATION ENCOMPASSES ALMOST ALL FAMILIES.*

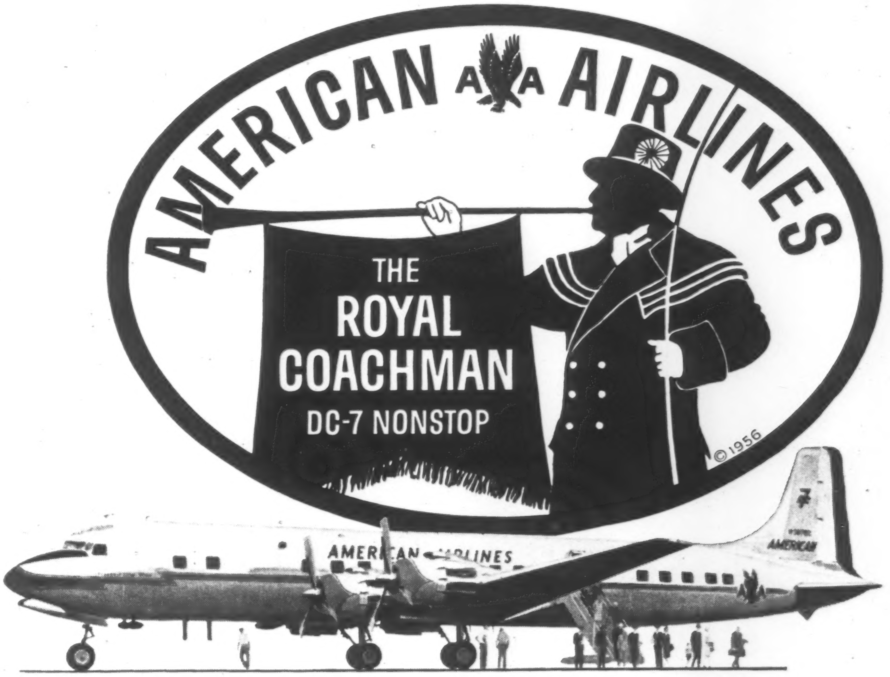
*(Pulse—October 1957)

A COPY OF THE COMPLETE PULSE REPORT CONTAINING BOTH AUDIENCE RATINGS AND A PROFILE OF THE PUERTO RICAN LISTENER IN NEW YORK IS YOURS FOR THE ASKING.

WHOM

136 West 52nd Street
New York 19, N. Y.

FASTEST AIRCOACH BETWEEN NEW YORK AND LOS ANGELES


AMERICAN AA AIRLINES
THE ROYAL COACHMAN
DC-7 NONSTOP
©1956
AMERICAN AIRLINES
AMERICAN

Fly American Airlines famous Royal Coachman—the fastest aircoach service between New York and Los Angeles—the only DC•7 nonstop aircoach between these two cities. En route, enjoy a delicious meal served aboard (when purchased with your ticket) and the pleasant diversion of a rear lounge. A choice of two flights daily. Use American's "Go Now—Pay Later" Plan when convenient.

AA AMERICAN AIRLINES
America's Leading Airline

FILM OUTLOOK CONTINUED

"Our Gang" comedies are being prepared, and a sales policy will be announced prior to the NAB convention.

"In its first year of operation, the commercial department hit the million dollar mark. The outlook for 1958 is very good, and it is anticipated that commercial business will double in volume."

Oliver A. Unger, president, National Telefilm Assoc.:

"This year's business is moving along at a rapid pace and in advance of last year's income. The first three months' net income, for the period ending Oct. 31, 1957, amounted to $269,577 compared to $236,920 for the same period last year. Exhibition contracts written for the same period totaled $4,310,604 compared with $3,040,783 in the corresponding period last year, for a 40% increase. Our features and syndicated shows are showing excellent results.

"We expect our business to show continued growth. With our company diversifying its activities, we expect 1958 to be a banner year for us. While we expect our tv distribution business to continue at a strong pace but not in as spectacular fashion as heretofore, our other operations will contribute to NTA's growth. At the end of the year we expect to see NTA in a substantial growth position because of our television station operations, the NTA Film Network activities, theatrical distribution and expanding international business.

"If business conditions are not up to par during the coming year, the television business no doubt will reflect that condition to some degree. However, the critical period, if any, will come in the 1959-60 season when the advertiser will be able to evaluate the 1958 business pattern and move accordingly."

Ralph M. Cohn, vice president and general manager, Screen Gems:

"Prospects for the near future in the television industry are very bright indeed. The public has accepted the medium as an important part of the pattern of living, and relies on it to a large extent for entertainment and information about the consumer goods and services that are offered by the country's leading corporations.

"If there is any shrinking of the nation's economy, it will only serve to increase competition among suppliers of these goods and services, which will require intensification of advertising and merchandising.

"It only remains for us to anticipate the entertainment tastes of the public and to find ways and means to satisfy these that are consistent with the size of the pocketbooks of the nation's advertisers, be they national, regional, or local.

"We are well on our way to do just that."

Milton A. Gordon, president, Television Programs of America:

"Just a few weeks ago TPA reported a profit of almost $900,000 for its 1957 fiscal year, and I think this is the most cogent comment that can be made on how the company fared during that period. There is every indication that 1958 will wind up on an equally or even happier note.

"There are good reasons for this optimistic, if hazardous, forecast. Mostly those reasons are our new properties. *Lassie,* which we will distribute in syndication (under a new, unchosen title) for Lassie Programs Inc., will unquestionably be one of the most sought-after series in first-run-off-network distribution. *Adventures of Tugboat Annie,* which we have just launched in U. S. syndication, has already established itself as one of the most popular series on the air in Canada, where it is sponsored by Lever Bros. and I know it will duplicate that performance here.

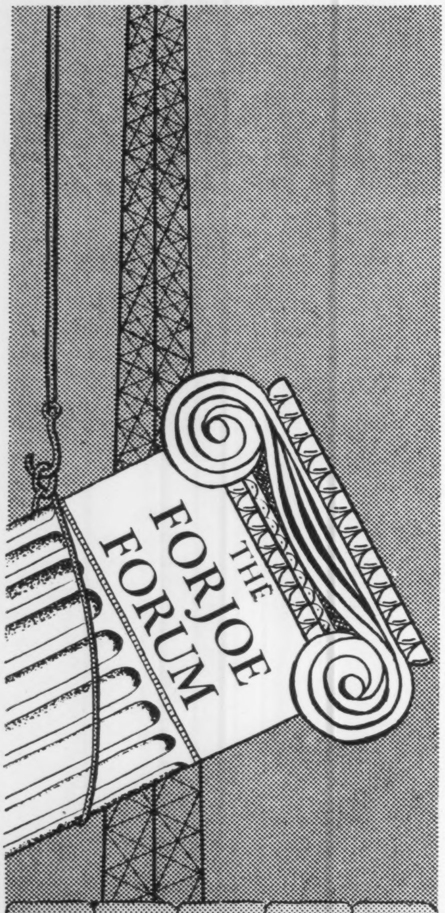
"In a few weeks, we'll be in production on 39 episodes of *New York Confidential* and we have two other programs in production, *Thunder Ridge* and *Cannonball,* soon to be made for us by Robert Maxwell.

"These, in brief, are some of the reasons we expect a record year in 1958."

John L. Sinn, president, Ziv Television Programs:

"From a film man's point of view, business was never better. In my opinion, 1957 was easily the best year so far for the syndicate field. Ziv's growth is easily illustrated by the fact that in 1956, Ziv had six new series in production, in 1957, eight new series. For 1958, the number is 12. Our earlier series, such as *Mr. District Attorney, I Led Three Lives, Boston Blackie,* continue to be best-sellers, in some cases even garnering higher ratings than their first-run showings. Our new series—for example, *Sea Hunt,* which we premiered in January—are off to excellent starts.

"I expect 1958 to be our best year so far, due in large part to the fact that we have now departed entirely from the spring-summer release pattern, and have built a smoothly-functioning year-round production team. I cannot emphasize this point too strongly. My optimism for the year 1958 is based on the proven results of the year-round production scheme."



In this space
will shortly appear
THE FORJOE FORUM
A Periodic
Discussion Column
On Current Issues
In Television and Radio
1938—1958
20 YEARS
of perceptive
and intelligent
Station
REPRESENTATION
FORJOE & CO., INC.
OFFICES IN
NEW YORK—CHICAGO
LOS ANGELES—SAN FRANCISCO
PHILADELPHIA—ATLANTA
SEATTLE

Complete listing of ALL Stations
(USA-Canada-Cuba-Mexico-Etc.)
Jones' North American
AM-FM RADIO-TV
Station Listings
- Quarterly
- 64 pages
- 5000 stations
- Listed Geographically
- Indexed by Frequency
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COMPETITION IN THE AMERICAN WAY

BMI was founded to create competition. For competition in music is as necessary as in any other field of American endeavor. Competition is the American way!

Because BMI operates as a competitive force in the field of performing rights, the existence of BMI benefits not only the creators of music but all users of music as well.

Today, after 18 years of service, BMI is proud of the fact that so many publishers, composers and writers have found inspiration and success in the open market place, and pleased that its list of satisfied licensees grows larger each year.

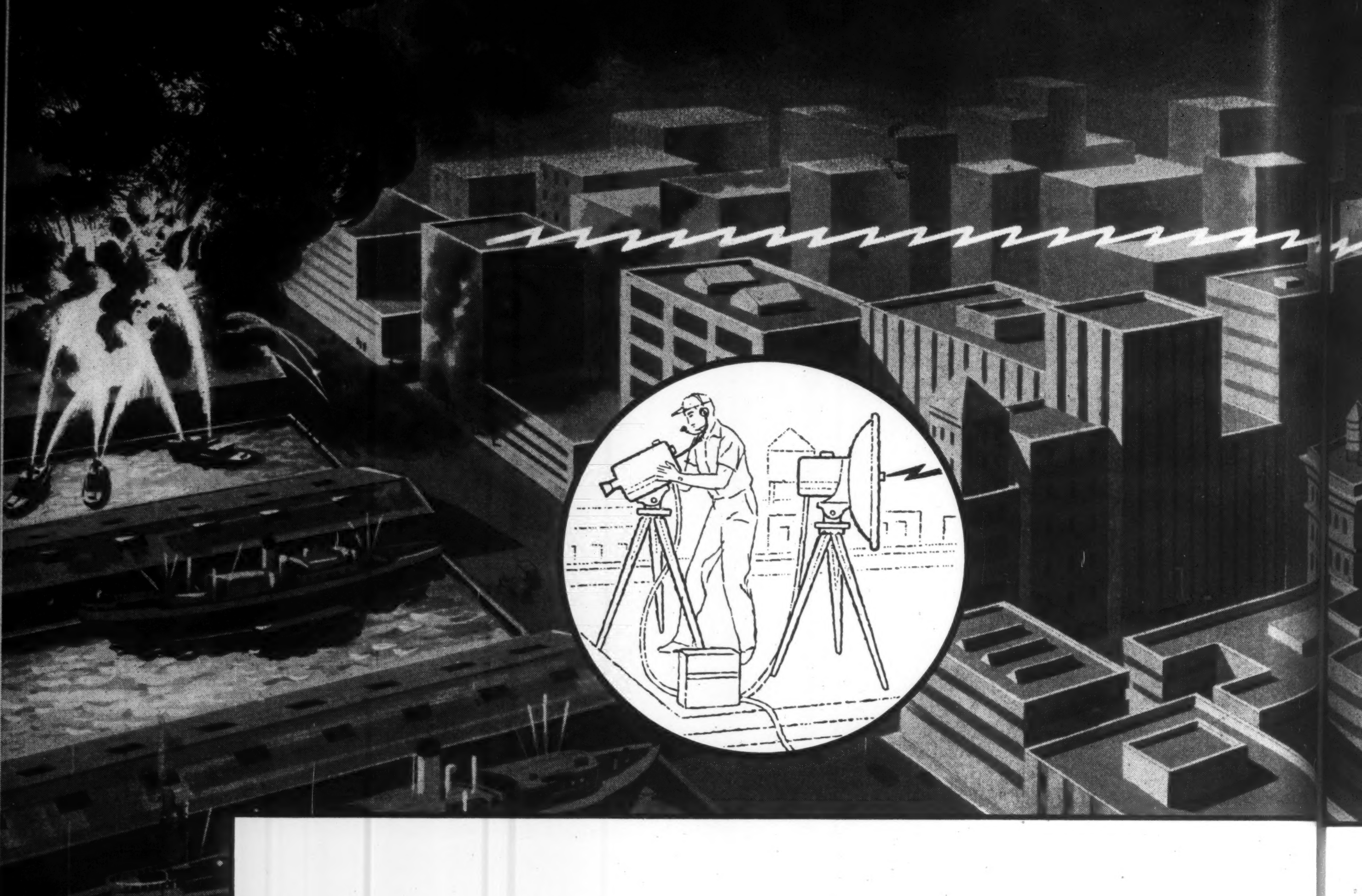
◆

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, New York

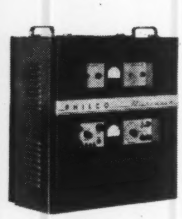
New York :: Chicago :: Hollywood :: Toronto :: Montreal

Representatives Throughout the Country



PHILCO TLR-5 MICROWAVE

Provides Fast Set-Up and



Transmitter Control & Power Supply Unit

Transmitter RF Head

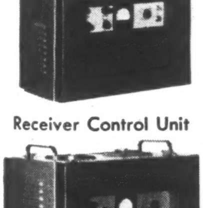
HERE is outstanding performance reliability for fast, remote TV relaying . . . easy to carry . . . quick to set-up . . . simple to check-out. With a new Philco TLR-5 system, you can be on-the-air in a matter of minutes—for coverage of virtually any location in your area.

Philco TLR-5 Microwave provides completely portable relaying for NTSC compatible color or monochrome TV signals . . . plus 15KC audio channel. Here is a completely modern microwave system, especially designed to meet the needs of TV broadcasters for thoroughly dependable, remote TV operation. The TLR-5 delivers one full watt output to insure operational reliability. Built-in metering facilities assist in rapid system check-out for fast, on-the-spot operation.

Philco TLR-5 systems are available for Common Carrier and S-T-L bands. High video signal-to-noise ratio assures you of clear pictures even from difficult propagation areas. Plug-in circuit construction simplifies maintenance by permitting substitution of the most critical units.

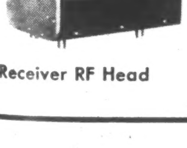
Philco Engineers will be happy to help you with your special Microwave requirements. Please contact us for further information. Write today for TLR-5 specification sheet.

Check-Out for Remote TV Pickups!



Receiver Control Unit

Receiver Power Supply



Receiver RF Head

★ Meets all NTSC requirements for compatible color relaying. ★ Provides full multiplexing audio channel. ★ Lightweight units "suitcase" packaged for easy portability. ★ Designed for split-second set-up and check-out . . . gets your remote pickups on-the-air quickly. ★ Completely weatherproof RF heads. ★ Built-in metering of all important circuits. ★ Extremely high sensitivity . . . low noise receiver. ★ Backed by Philco's complete survey, installation and maintenance service.

At Philco, opportunities are unlimited in electronic and mechanical research and engineering. Look ahead . . . and you'll choose Philco.

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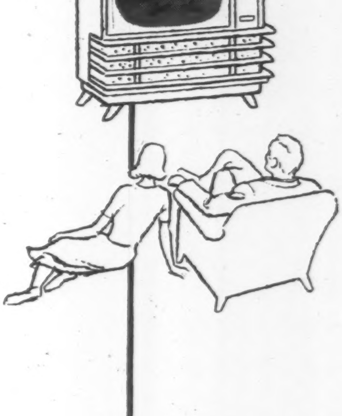


PERSPECTIVE '58

THE STATUS OF RADIO-TV NEWS

THE NEWS MEANS MONEY TO RADIO-TV

That's the answer detailed in Broadcasting's study of news coverage

There's money in news.

Two out of every three radio-tv stations earn at least some profit from their daily newscasts.

Stations that take their news departments seriously find this form of programming one of the more salable commodities offered to sponsors.

There's also prestige in news.

Good news service makes the entire program package more attractive.

These and many other findings are contained in an exhaustive new study by BROADCASTING. For the first time many of the financial, program and employment aspects of radio-tv newscasting have been surveyed on a national basis—almost an industrywide station census.

The comprehensive BROADCASTING study of the way radio and tv stations operate their news departments is based on information in 1,721 questionnaires supplied by stations. This is almost half of the stations now on the air (see review of survey "universe" at right).

The project was undertaken at the suggestion of agency, advertiser, broadcast management, news and other industry executives interested in knowing the exact status of news in the 1958 broadcasting structure. The 1,721-station universe is believed to be one of the largest station segments ever analyzed, aside from the FCC's annual financial reports.

Details of this extensive undertaking are shown in the series of tables starting on this page. Here are some highlights:

- Only a trifling number of stations reported 1957 news revenue down from 1956.
- Eighty-five per cent of stations sell at least half their newscasts.
- Larger-market radio stations showed the best gain in news income in 1957; radio's revenue from news is better than tv's record.
- News revenue is less than 25% of total revenue in a large majority of cases.
- Except in large markets, few stations pay special fees to read sponsored newscasts.
- One-third of stations editorialize, mostly on an occasional basis.
- Three out of four stations have a news director, usually reporting directly to management.
- A majority of tv stations associated with radio operations maintain joint news staffs.
- Some news copy is read by disc jockeys, announcers and other non-news personnel at a heavy majority of radio stations and at about half of tv stations.
- Pay scales for radio-tv newsmen are higher than or equal to newspaper pay in the same markets, except at a small percentage of stations.
- Well over half of radio-tv network-affiliated stations depend more on wire services than on networks for a majority of their national and international news.

A special feature of the broadcast news roundup is an analysis showing the relative amount of revenue obtained by radio stations from news, music and sports programming.

Other analyses reveal the number of fulltime and parttime employes in the news departments of typical radio and tv stations. The number of newscasts per day (by length of program) at radio and tv stations in large, medium and small markets is revealed. A study of the number of daily newscasts shows the five-minute program to be the most popular, the number per day ranging up to 48 at some radio stations.

Many stations emphasized in their comments that news programming is an important audience and prestige builder as well as important public service. They contended the value of news can't be fairly measured by the amount of revenue actually received from their sale, explaining how the whole station program package benefits from a strong news operation—especially adjacencies.

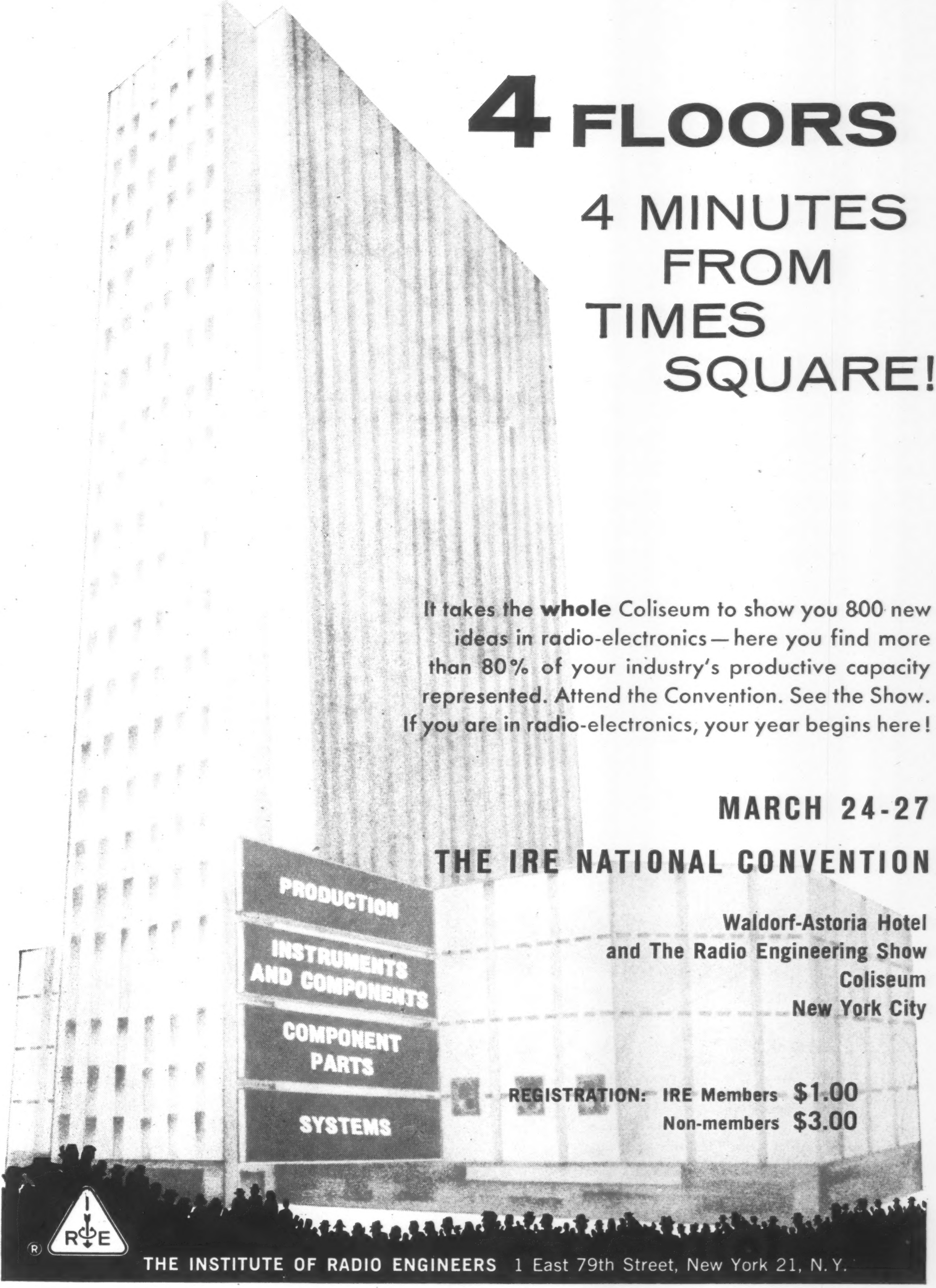
THE NEWS UNIVERSE

Facts gathered in BROADCASTING's survey of the place news occupies at radio-tv stations were obtained from a questionnaire sent in January to 3,100 am stations and 490 tv stations.

The data in the separate analyses are based on questionnaires from 1,501 (48% of total) radio and 220 (45% of total) tv stations. Questionnaires were identified by large, medium or small market, and by network or non-network affiliation. Fifty-odd questionnaires arrived after tabulations had been completed.

A breakdown of the radio questionnaires follows: Large market stations, 52 network, 128 non-network; medium market, 252 network, 312 non-network; small market, 228 network, 529 non-network. Tv questionnaires were not broken into separate network and non-network categories beyond the tabulation point since the small number of non-network stations did not provide separate information of statistical value. By size of market, the 220 tv questionnaires were divided as follows: Large market, 54; medium, 124, small, 42.

BREAKDOWN ON THE NEWS SURVEY FOLLOWS ON PAGES 174 AND 175 ▶


PRODUCTION
INSTRUMENTS AND COMPONENTS
COMPONENT PARTS
SYSTEMS

4 FLOORS

4 MINUTES FROM TIMES SQUARE!

It takes the **whole** Coliseum to show you 800 new ideas in radio-electronics — here you find more than 80% of your industry's productive capacity represented. Attend the Convention. See the Show. If you are in radio-electronics, your year begins here!

MARCH 24-27

THE IRE NATIONAL CONVENTION

Waldorf-Astoria Hotel
and The Radio Engineering Show
Coliseum
New York City

REGISTRATION: **IRE Members** **$1.00**
Non-members **$3.00**

THE INSTITUTE OF RADIO ENGINEERS 1 East 79th Street, New York 21, N. Y.

THE QUESTIONS AND THE ANSWERS

Does station have a news director? If "Yes," whom does he report to?

(By % of stations in each category)

Size of Market	Has news director?		If "Yes," reports to		
RADIO	Yes	No	Gen. Mgr.	Sta. Mgr.	Prog. Dir.
Large					
Network	85%	15%	51%	17%	32%
Non-Network	83	17	55	13	32
Medium					
Network	83	17	62	17	21
Non-Network	79	21	70	18	12
Small					
Network	74	26	64	27	9
Non-Network	62	38	66	25	9
TELEVISION (Network and Non-Network combined)					
Large	94	6	41	23	36
Medium	93	7	64	9	27
Small	78	22	48	33	19

Number of news programs per day for typical (median) station (with extreme range in each category)

Size of Market	Under 5 Min.	5 Min.	10 Min.	15 Min.	Over 15 Min.
RADIO					
Large					
Network	6 (1-24)	16 (3-48)	2 (1-6)	5 (1-14)	1 (1-3)
Non-Network	16 (1-36)	14 (1-48)	1 (1-7)	2 (1-13)	1 (1-1)
Medium					
Network	11 (1-38)	15 (1-35)	2 (1-12)	3 (1-18)	1 (1-3)
Non-Network	12 (1-50)	11 (1-36)	2 (1-24)	3 (1-8)	2 (1-3)
Small					
Network	5 (1-34)	16 (1-45)	1 (1-7)	3 (1-13)	1 (1-4)
Non-Network	8 (1-30)	12 (1-30)	2 (1-12)	3 (1-8)	1 (1-2)
TELEVISION (Network and Non-Network combined)					
Large	3 (1-12)	3 (1-17)	1 (1-5)	2 (1-7)	1 (1-1)
Medium	3 (1-10)	2 (1-18)	1 (1-10)	1 (1-5)	1 (1-2)
Small	2 (1-7)	2 (1-22)	1 (1-5)	1 (1-8)	1 (1-1)

If network station, which source supplies the most national (and international) news?

(By % of stations in each category)

Size of Market	Network	Wire Service	50/50
RADIO			
Large	35%	52%	13%
Medium	52	35	13
Small	56	26	18
TELEVISION			
Large	40	60	—
Medium	42	58	—
Small	44	56	—

If television station is associated with radio station, is news staff joint or separate?

(By % of tv stations in each category)

Size of Market	Separate	Joint
TELEVISION		
Large	43%	57%
Medium	26	74
Small	37	63

How does station's income from news compare with 1956?

(By % of radio stations in each category)

Size of Market	Up	Same	Down
RADIO			
Large			
Network	60%	35%	5%
Non-Network	60	35	5
Medium			
Network	70	20	10
Non-Network	51	46	3
Small			
Network	49	47	4
Non-Network	50	44	6
TELEVISION (Network and Non-Network Combined)			
Large	50	41	9
Medium	59	33	8
Small	50	47	3

Do disc jockeys, announcers or other non-news personnel read newscasts?

(By % of stations in each category)

Size of Market	Yes	No
RADIO		
Large		
Network	65%	35%
Non-Network	79	21
Medium		
Network	80	20
Non-Network	90	10
Small		
Network	97	3
Non-Network	99	1
TELEVISION (Network and Non-Network Combined)		
Large	51	49
Medium	46	54
Small	62	38

Are staff people paid fees to read sponsored newscasts?

(By % of stations in each category)

Size of Market	Yes	No
RADIO		
Large		
Network	58%	42%
Non-Network	25	75
Medium		
Network	21	79
Non-Network	11	89
Small		
Network	10	90
Non-Network	8	92
TELEVISION (Network and Non-Network Combined)		
Large	67	33
Medium	41	59
Small	19	81

Time Order
$3,034,624,000.00

If you send up a balloon, you'll find rich winds moving in WBNS Radioland—and these breezes waft over $3,034,624,000.00 just ready to be blown. For the top Pulse-ratings 315 times out of 360 Monday through Friday quarter hours 6 a.m. to midnight select WBNS Radio. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

How many news programs are sponsored?

(By % of stations in each category)

Size of Market	All	Over Half	Half	Under Half
RADIO				
Large				
Network	13%	59%	15%	13%
Non-Network	8	38	18	36
Medium				
Network	13	57	15	15
Non-Network	9	38	23	30
Small				
Network	20	52	13	15
Non-Network	10	45	32	13
TELEVISION (Network and Non-Network Combined)				
Large	34	34	20	12
Medium	27	43	10	20
Small	21	31	24	24

Does station news department earn a profit?

(By % of stations in each category)

Size of Market	Yes	No
RADIO		
Large		
Network	76%	24%
Non-Network	56	44
Medium		
Network	64	36
Non-Network	64	36
Small		
Network	77	23
Non-Network	70	30
TELEVISION (Network and Non-Network Combined)		
Large	63	37
Medium	49	51
Small	55	45

How do pay scales for radio and television newsmen compare with newspaper pay in your market?

(By % of stations in each category)

Size of Market	Higher	Same	Lower
RADIO			
Large			
Network	70%	26%	4%
Non-Network	66	27	7
Medium			
Network	57	33	10
Non-Network	56	40	4
Small			
Network	64	31	5
Non-Network	52	37	11
TELEVISION (Network and Non-Network Combined)			
Large	65	26	9
Medium	57	37	6
Small	63	34	3

Does station editorialize on the air? If "Yes," daily or occasionally?

(By % of stations in each category)

Size of Market	Yes	No	If Yes Daily	Occasionally
RADIO				
Large				
Network	24%	76%	8%	92%
Non-Network	39	61	21	79
Medium				
Network	36	64	15	85
Non-Network	38	62	18	82
Small				
Network	37	63	11	89
Non-Network	45	55	14	86
TELEVISION (Network and Non-Network combined)				
Large	33	67	10	90
Medium	25	75	4	96
Small	31	69	18	82

What percent of news copy is written by staff?

(By % of stations in each category)

Size of Market	All Copy	Most	Half	Some	None
RADIO					
Large					
Network	32%	28%	32%	8%	—%
Non-Network	13	18	41	12	16
Medium					
Network	11	25	38	17	9
Non-Network	5	18	47	18	12
Small					
Network	8	14	45	19	14
Non-Network	6	10	56	14	14
TELEVISION (Network and Non-Network combined)					
Large	66	21	10	3	—
Medium	31	35	26	1	7
Small	18	18	46	9	9

Percentage income of a typical (median) radio station derived from news, music and sports in 1957 (with extreme range in each category)

Size of Market	News	Music	Sports
Large			
Network	15% (3-60%)	75% (30-90%)	5% (2-30%)
Non-Network	10 (1-45)	85 (50-99)	5 (1-25)
Medium			
Network	10 (1-50)	80 (25-99)	7 (1-40)
Non-Network	12 (1-50)	73 (20-99)	10 (1-25)
Small			
Network	15 (2-20)	60 (0-97)	10 (0-40)
Non-Network	20 (1-50)	70 (5-97)	10 (0-40)

Number of employes in news department of a typical (median) station (does not include stringers, shows extreme range in each category)

Size of Market	Number of Employees Fulltime	Parttime
RADIO		
Large		
Network	3 (1-8)	1 (0-6)
Non-Network	2 (0-7)	1 (0-7)
Medium		
Network	1 (0-7)	1 (0-8)
Non-Network	1 (0-6)	1 (0-5)
Small		
Network	1 (0-6)	1 (0-7)
Non-Network	1 (0-3)	1 (0-8)
TELEVISION*		
Large	4 (0-10)	1 (0-3)
Medium	3 (0-7)	3 (0-6)
Small	1 (0-4)	1 (0-2)

---

* Combines network and non-network stations

What percent of total radio station income is derived from news, music and sports?

(By % of radio stations in each category)

Size of Market	FROM NEWS Under 25% of income	25-50%	50-75%	75-100%	MUSIC Under 25% of income	25-50%	50-75%	75-100%	SPORTS Under 25% of income	25-50%	50-75%	75-100%
RADIO												
Large												
Network	79%	17%	4%	—%	—%	20%	40%	40%	86%	14%	—%	—%
Non-Network	91	9	—	—	—	5	14	81	94	6	—	—
Medium												
Network	82	17	1	—	9	14	30	47	86	14	—	—
Non-Network	80	20	—	—	1	7	44	48	92	8	—	—
Small												
Network	74	25	1	—	12	23	42	23	88	12	—	—
Non-Network	73	24	3	—	8	16	46	30	95	5	—	—

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COLUMBUS, GEORGIA
CBS abc

WBAP-TV PICKS FILM FOR NEWS

WBAP-TV Fort Worth, recipient of the Radio Television News Directors Assn. citation for best tv news operation, believes the best way to cover most stories for tv is on film.

James A. Byron, news director, said, "We strive to let the film tell the story insofar as possible. Our policy is to obtain what film coverage is available on all major stories and to cover those minor stories best suited to our medium. The job of the editors-writers is to take the available film, arrange it in the best manner possible to tell the story, and write commentary which supplements the film."

WBAP-TV insists that commentary coincide at all times with the picture on the screen. Sound film is edited down to essentials on the theory that sound adds something to most stories but too much sound is worse than none. Unusual angles of stories are developed.

A system of story assignment is operated by Mr. Byron, but it remains the responsibility of the camerman to look for stories, develop them and build up contacts.

The station believes it has the same right—and obligation—to cover the news on film for television as any other newsman working for any other medium. Countless times criminal court stories have been covered with full cooperation by the judge. Sound film is obtained on verdicts in important criminal cases, both in Fort Worth and Dallas, and elsewhere in the state.

A central office is maintained in Fort Worth and a bureau in Dallas. The news department is a combined television-radio operation. The staff includes 20 persons. Eight are assigned primarily to radio but all have some tv duties. Four reporters, assigned primarily to radio—two in Fort Worth and two in Dallas—carry motion picture cameras and shoot tv spot stories that otherwise might be missed. Four newswriters-newscasters assigned primarily to radio do some writing and some on-camera work for tv.

Working on the television side under the news director are the tv news editor, the *Texas News* editor, two cameramen in Fort Worth and two in Dallas, and four film editors-writers. Two of the latter four also are cameramen and three are on the air regularly, all reporting to the tv news editor in Fort Worth.

Texas News is the major WBAP-TV newscast, aired seven nights a week at 10 o'clock. It is a 15-minute newsreel with no inside commercials. It is sponsored three nights by a utility company, two nights by savings and loan companies, and one night each by an oil and a drug company. The program has been telecast continuously since WBAP-TV went on the air in 1948.

Following *Texas News* is a five-minute weather show and then *News Final*, a 10-minute roundup of national, foreign, state and local news not included in *Texas News*. *News Final* has a man-on-camera and national and/or foreign film. Two five-minute morning spots are mainly man-on-camera, with local film used occasionally. *High Noon*, participating, includes 25 minutes of news, with film and man-on-camera plus five minutes of weather, sold separately. *Evening News* at 5:40 p.m. precedes network news and is a Texas roundup with film used only occasionally. A utility firm is sponsor. The man-on-camera selects and prepares his own news copy.

WBAP-TV News Director J. A. Byron

Everyone in the WBAP-TV news department is a news writer or reporter, no matter what his assigned duties. All news is channeled to both radio and tv. Gimmicks as such are avoided under the theory that news in itself is at once informative, interesting and even entertaining.

'NO GIMMICKS' RULE AT WHAS

The news staff of WHAS Louisville, awarded the Radio Television News Directors Assn. citation as best radio news operation [TRADE ASSNS., Nov. 11, 1957], operates on the principle that thorough news coverage is more important than gimmicks.

Bill Small, WHAS news director, put it this way, "Gimmicks such as remote broadcasts of minor auto accidents and fires are not hard news. The basic ingredients remain facts, background and good writing. No taped material should ever be used unless it meets this test: Would you devote this much time to it if it were straight rewrite and not tape?"

WHAS, he said, is the only radio station regularly covering the General Assembly in Frankfort, taping debate right off the floor of both House and Senate along with interviews. A regular beat man is stationed at the Louisville city hall and county building. Staffers tape frequent interviews for newscasts, and use telephone recordings and personal reports from the scene of events.

The nine-man staff stresses regional news coverage of Kentucky and southern Indiana. Every news item is rewritten, with emphasis on interpretation of national news for the "Kentuckiana" audience. No newsman delivers his own commercials. All newsroom personnel doing air work have a hand in writing their own newscasts. The news director reports only to Victor A. Sholis, station director.

WHAS is owned by the *Courier-Journal* and *Louisville Times* but the station news operation is entirely separate from the newspapers. The station calls itself the newspapers' greatest competition in hard news coverage.

A list of longtime sponsors is cited as evidence of commercial success. Continuous sponsors include: Aetna-Ashland Oil Co. and Yellow Cab Co., over 10 years; Metropolitan Life Insurance Co., seven years; Louisville Gas & Electric Co., six years; Liberty National Bank, Shell Oil, Cooke Chevrolet, DeLaney Furniture and Jefferson Federal Savings & Loan, one to four years.

Outstanding coverage includes: 1957 floods in southeast Kentucky, with staffers spending hundreds of dollars to provide beep reports. Year-long coverage of a $275,000 bank theft, including capture of the burglars and their trial, drew wide attention [TRADE ASSNS., Nov. 11, 18]. Extensive treatment is given election news, the station often following candidates around the state during campaigns and giving daily election summaries.

Morning news is aired by Paul Clark and Jim VanSickle; evening news by Bill Minshall and Ed Engles. Jay Crouse provides daily legislative feeds from Frankfort plus interviews. City and county beats are covered by Bob Hickman and Warren Wolfson. Mr. Small makes assignments and coordinates the work but operates on the theory that each man is competent to make his own judgments on news values.

WHAS News Director Bill Small

PERSPECTIVE '58

AROUND THE BARGAINING TABLE

Softened economy spells labor-management tensions

Broadcast management and labor face longer sessions at the bargaining table in 1958. No critical areas or issues are being singled out at this time, but the overall feeling is this:

On management's side: the general softening of America's economy is prompting more determination to hold the line against rising costs.

On labor's side: with the same business climate in mind, there is more emphasis on security and job protection. As usual, technological advances are causing union concern, but these are not immediate enough to pose big stumbling blocks this year.

Radio-television profitability historically has worked to the benefit of unions in negotiations; the broadcaster is more inclined to concede minor points than risk disruption to operations. This year, though radio and television generally expect no slackening in its business, changes in the overall national picture will dictate a more prudent approach in management contract talks.

Network negotiators in particular expect a busy year. Individual stations, substantially less unionized than networks, expect the same pace in negotiations as in previous years but with the influence of possibly-changed local business conditions.

The tv film industry, which provides 25% of the program fare used by networks, over 31% of that telecast locally by stations and the filmed commercials, faces 1958 with its usual high quota of labor worries. New negotiations early this year with Screen Directors Guild and Screen Actors Guild (on film commercials) and longer-range prospects of jurisdictional squabbles generated by tv tape loom as bargaining table topics.

Prior to assaying the management-labor relations outlook for the balance of this year, these basic statistics on network and station personnel should be considered:

- About 16,000 (19%) of approximately 85,000 employes are unionized. Not reflected in this possibly deceptive figure is the consideration that a substantial number of radio-tv workers are administrative and executive personnel.
- The largest element in union membership is the technician. Estimates are that 8,500 (61%) of the 14,000 non-supervisory technicians belong to unions. Over 3,000 of these 8,500 union technicians are at the national networks in radio and television.
- Among 21,500 staff and special program announcers, 3,000 (14%) belong to unions. This latter figure does not include free lance performers on a casual or per-job basis who make up most of the membership of the American Federation of Television & Radio Artists.

From another standpoint, approximately 12% of the radio outlets and 39% of the tv stations have contracts covering technicians. As might be expected, most of these are in the first 50 markets.

Union announcers are even less, with contracts at 6% of the radio stations and 20% of the tv outlets. The majority of these are clustered in the top 20 markets.

Accordingly, the technicians and the announcers are the largest union factions, though at the larger stations there is organization among performing musicians, separate units for stage hands at the bigger tv outlets, a few units of film department employes and even a few of clerical office employes.

(For list and description of unions having major dealings with networks and stations, see page 180.)

These and other factors are noted by Charles H. Tower, employer-employe relations department head at NAB, writing for a forthcoming symposium on radio and television being released late this month and in mid-March by the Duke University School of Law. Assisting Mr. Tower in his comprehensive analysis were James H. Hulbert and Harold Ross of NAB. Mr. Tower notes:

"First, unionization is limited, both in terms of percentage of employes organized and, even more so, in terms of percentage of establishments organized. The governing factor here is an industry structure characterized by a large number of geographically dispersed producing units, most of which employ relatively few people.

"Growth of the industry as measured by an increase in the number of production units is, over the next five years, likely to occur primarily in the small station category. No significant increase in employment by existing units is expected; indeed, in some segments of the industry a reduction seems more likely. Unionization, therefore, is not apt to significantly increase in terms of the number of employes covered or in the number of units covered.

"Secondly, collective bargaining, particularly in the major centers, has resulted in contract terms which are unusually favorable to the employes covered. Profitability of the companies involved in the pace-setting negotiations—a profitability deriving from a number of structural characteristics such as the growth of the industry and limita-

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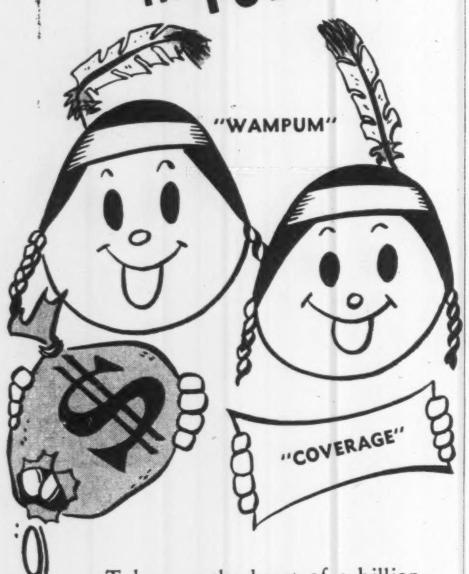

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tion on entry—has been an important contributing factor.

"Equally important has been the impact of the nature of the broadcast service, and the methods of producing it, on management's attitude towards work stoppages, that is, an inability or unwillingness to take a strike. Both factors seem to be undergoing a change. Consequently, greater resistance to union demands and thus smaller advances seem probable over the next five years.

"Finally, the major source of collective bargaining conflict has been job protection —a direct outgrowth of the nature of the jobs, especially in network and large-market broadcasting. In part, at least, because of the relationship between these jobs and jobs in other industries, organization of the industry took place on a craft rather than on an industrial basis. The conflict has manifested itself in a dedicated union concern for control of work and a stubborn resistance to changes in methods of operations. Broadcast management's unique involvement in federal labor legislation, the Lea Act, grows from this soil. The resolution of this basic conflict has been a slow and sometimes painful process of compromise and adjustment. The end is not yet in sight."

Aside from the fact that money has received major emphasis at the bargaining table in the last 15 years but now job or work protection is receiving increased attention, what about other points being negotiated? Some of these:

Shorter work week: it has not gained too much impetus in radio-tv but this factor has cropped up in a number of important negotiations in the past year. Prospect of fewer work possibilities is an obvious impetus for a drive for shorter hours. The 40-hour week is still standard though certain compromises have taken place in related areas such as lunch periods, etc.

Longer vacations, more holidays, sick leave, changes in premium rates: these fringe benefits repeatedly enter into negotiations, though relegated to a secondary role and seldom are causes for deadlocks.

Pensions: at station level this has been of little importance. At the network level, success of AFTRA in its fight for a pension and welfare fund, indicates more stress on this phase.

Radio-television has given little notice to such things as the so-called guaranteed annual wage negotiated in other industries. This is due to the fact that broadcasting employment does not fluctuate appreciably with sales as it does in so many other lines.

Network negotiators in predicting their busy 1958 also add that this will be a "tough" year insofar as negotiations themselves are concerned. But they are reticent to say that any stoppages or other serious labor difficulties will result. Like others, they attribute this toughness in negotiations, in part, to the softer economy. The unions naturally will resist any contract concessions that are likely to result in layoffs. The networks are determined to slow down costs.

Unions are continuing to press for wage increases at the networks. But on the basis of early negotiations already concluded, the unions may ask for "the sky" in early demands, but finally agree on a modest hike, which seems to range from 3% to 6%, plus fringe benefits.

The technical unions at the networks, as elsewhere, are concerned about the era of automation that is looming on the horizon. But it is agreed that the introduction of new devices and techniques has not become so widespread that they pose a problem for the immediate future. The networks' introduction of video tape recording this summer will mark the beginning of the first outstanding stride in the direction of automation. But the impact of video tape probably will not be felt until 1959 or 1960 when the device is expected to have broader application.

It must be a truism in labor relations that "jurisdictional disputes always will be with us." Networks and unions feel there will be a share of such skirmishes this year, but none is expected to be serious. It is pointed out that the development of new devices and new techniques leads to new problems that often result in jurisdictional battles. A case in point: video tape now is considered the province of the so-called "live" labor units, such as AFTRA and the Radio & Television Directors Guild. But should the device be refined so as to produce a picture that resembles film, the likelihood is that the Screen Actors Guild and the Screen Directors Guild, for example, will press for jurisdiction.

Another eventuality is that outside packagers might use video tape in increasing quantities and these producing companies might have contracts with unions different from the networks. But these possible areas of conflict are unlikely to crop up in 1958.

Local 1, IATSE, in early January reached an agreement with the three television networks on a new three-year contract. The local has jurisdiction over 1,200 stagehands and associated employes for "theatrical type" live television shows, which emanate largely from New York. The three-year pact calls for an approximate 6% increase in wages for stagehands, with weekly top pay rising on the average to $141.30 for the first two years and $145.54 for the third year for a 40-hour week.

The union for several years has had occasional jurisdictional battles with IBEW Local 1212, which controls technical employes at CBS-TV, and with NABET, which has authority over technical workers at NBC-TV and ABC-TV. The nub of difficulty has been over which union has jurisdiction over remote lighting. The position of the networks has been that Local 1 generally has authority when telecasts are "the-

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atrical-like" and the technical unions when the remotes are not staged presentations. Both Local 1 and Local 1212 have challenged each other's authority on several occasions.

NABET on Feb. 1 reached an agreement with NBC and ABC on a new two-year contract after month-long negotiations that produced a strike threat [PERSONNEL RELATIONS, Feb. 3]. The agreement includes an approximate 6% increase for technicians and engineers at the two networks with the new pay ranging from $97 to $180 weekly for 40 hours. The union gained a significant wage concession in that top scale will be reached after three years instead of four years under the old contract.

Though NABET is regarded as a militant union, the networks expect no serious difficulty with this labor organization in 1958. There are bound to be occasional jurisdictional tangles with Local 1 of IATSE and possibly with the Radio & Television Directors Guild but networks feel these can be ironed out without dislocation. Since it is a union of technicians, NABET is gravely concerned over the possible effects of automation on employment of its members but no substantial displacement of workers is expected this year because of the introduction of new devices or new production techniques.

The International Brotherhood of Electrical Workers, which represents technical workers at CBS received an offer from the network on a new two-year pact, which CBS said constituted its "final" proposal. The union indicated at first that this offer would be submitted to its membership for ratification, but by mid-February had not acted and was contemplating reopening of negotiations. CBS's offer approximated NABET's settlement with ABC and NBC, calling for a top salary of $180 weekly for 40-hour week. The escalator also has been reduced to three years, with maximum salary attained after three years instead of four in the old contract.

Local 1212 at CBS has been skirmishing with IATSE Local 1 regarding control of remote lighting over the past year and the network is "in the middle" between these factions with no easy solution in sight.

The three networks currently are in negotiations with the Writers Guild of America on a new contract to replace one that expires on March 31. It is safe to assume that WGAE will seek wage increases but beyond that the feeling is that the union will seek safeguards in the contract reinforcing the seniority and job security provisions in the current pact.

Network staff and continuity agreements will be negotiated. Presently, at CBS and ABC, the maximum salary for news writers is $171 weekly plus commercial fees and at NBC, $189 weekly. The top wage scale at the three networks for continuity writers is $171 weekly, plus commercial fees. Live radio and television writers only are involved in the current negotiations. The networks envision no difficulty in reaching an amicable settlement with WGA.

The present network contracts with AFTRA expire on Nov. 16. The basic network contract for radio and television announcers ranges from $140 to $155 per

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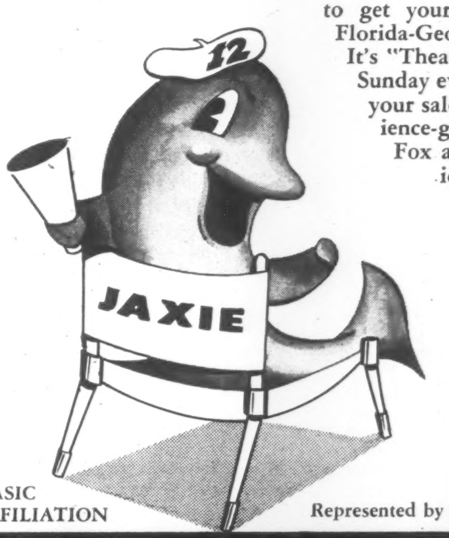

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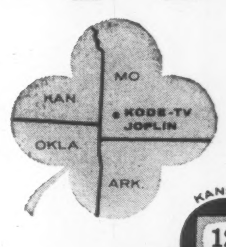
*NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA
*NOW COVERS 136,547 TV HOMES IN JOPLIN MARKET—AN ALL-TIME HIGH

* Television Magazine Set Count, July, 1957



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week, plus commercial fees. The Federation also negotiates contracts for free-lance announcers and for actors, with the fees paid varying, depending on length of time on a program and whether announcer appears on or off camera, plus other considerations. It is anticipated that AFTRA will seek a wage boost and perhaps attempt to strengthen its jurisdiction in the video tape field.

The RTDG pact with the networks runs through Dec. 31 of this year. In television, the current weekly wage scale is $180 for directors; $146 for associate directors and $141 for stage managers. In radio, the weekly wage scale is $170 for directors and $127.50 for associate directors (there is no stage manager classification in radio).

In such a busy year, networks are gratified there will be no negotiating sessions in 1958 with AFM. This musicians' union, beset by narrowing employment opportunities arising out of the use of recordings on radio and tv, always conducts heavy-fisted negotiations to at least maintain the *status quo*. The present, two-year contract expires on Jan. 31, 1959. Present network scales on radio and television call for $211.23 for a 25-hour week on sustaining programs; $229.84 and $266.44 for a 20-hour and 25-hour week respectively on commercial shows.

In his article for the Duke U. School of Law symposium, NAB's Mr. Tower, in substance, offers this analysis of technician-announcer agreement at stations:

Technician and announcer station contracts are negotiated separately in widely-dispersed markets of varying sizes and prosperity, hence different scales prevail. Weekly wages for technicians range from a maximum of around $75 in the smallest towns to $160 in the larger metropolitan areas.

Wage average among announcers is even harder to establish since the basic wage is only a minimum guarantee that is augmented by talent fees. These fees stem from the selection of specific announcers by advertisers and the performance of more specialized duties such as emcee, disc jockey, news, farm editing and sportscasting assignments. The payment of talent fees for routine job assignments is a growing trend, particulary in television. In addition, some larger stations enter into above-scale contracts of employment with individual performers, especially those stations which use the well-known personality as the basis of their programming.

Including fees then, the announcers' figures run from $75 to $225 in the smaller cities, and with top performers at some large stations at networks getting $1,000 or more per week.

Most broadcasting negotiations are resolved without resort to strike. NAB's Mr. Tower estimates that over a ten-year period there have been between 400 and 450 negotiations every year, and places the number of strikes at one for every 100 negotiations. The ratio has been somewhat higher in the last two years, he points out. In all, it's a rather commendable record for both management and labor in a field that has had a growth unique in the strictest definition of the word.

THESE SEVEN NEGOTIATE NETWORK, STATION LABOR

- **International Brotherhood of Electric Workers (IBEW)**—A large old-line craft union that originated in the electrical construction field. IBEW probably represents more fulltime employes at the stations and networks than any other union despite the fact that less than 1% of its union's membership (600,000) is in broadcasting. IBEW also has large segments of its union in utilities and manufacturing.
- **National Assn. of Broadcast Employes & Technicians (NABET)**—Formed in the mid-thirties to represent broadcasting technicians, NABET was a member of the old CIO. The bulk of its membership of over 4,100 is made up of technicians, nearly half of whom work for ABC and NBC.
- **International Alliance of Theatrical Stage Employes & Moving Picture Machine Operators of the U. S. and Canada (IATSE)**—IATSE's strength in broadcasting consists of stagehands and related classifications at network production centers in New York, Chicago and Los Angeles, plus a handful of individual station agreements. Some station contracts cover technicians as well as production employes. IATSE is an old-line AFL union concerned with motion picture production, motion picture exhibition (projectionists) and the legitimate stage in New York. IATSE is firmly set up in tv film.
- **American Communications Assn. (ACA)**—Units of ACA over the past 10 years have been reduced to a handful in Philadelphia and New York. Its chief strength is in the non-broadcast areas. Several years ago, ACA was among a group of unions expelled from the CIO for alleged communist domination.
- **American Federation of Television & Radio Artists (AFTRA)**—Organized in the mid-thirties to represent performers and directors in network radio, it now claims a membership of about 13,000 most of whom are free lance artists working in New York and Los Angeles.
- **American Federation of Musicians (AFM)**—Representing professional musicians in all forms of entertainment, its membership includes staff musicians at the networks and some of the larger stations. Although employment of staff musicians has declined at stations in the past few years, it's reported that AFM members get more money from broadcasting than from any other single source.
- **The Radio & Television Directors Guild (RTDG)**—Union was organized in New York in 1942 as the Radio Directors Guild. In 1946, the name was changed to cover television and at that time it became an international labor organization. Its membership of approximately 1,000 is spread out over locals in New York, Hollywood, Cleveland, Washington and Detroit. The union has contracts with all networks and with local stations in New York and Detroit. RTDG has jurisdiction over directors, associate directors and stage managers in television and directors and associate directors in radio.

(For unions concerned with tv film, see facing page.)

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FILM LABOR PIE SLICES 25 WAYS

With more than 25 unions to live with, the producers of filmed programs for television have had more than their quota of labor troubles in their brief history. And there's no change in sight. Film contracts are infinitely more detailed than those at stations and networks, particularly in specifying work jurisdiction. The result is an exceptionally high consumption of aspirin by management negotiators.

At the moment, Screen Directors Guild has presented its proposed terms for a new contract to succeed the one expiring April 3, with a 25% increase in basic minimum scale (from $600 to $750 a week and the week to be reduced from six to five days) and re-run fees of 50% of the original salary of the director among the SDG demands. Screen Actors Guild's agreement with tv film producers has another two years to run (to March 31, 1960) but the SAG agreement for tv filmed commercials ends April 3 and the Guild's proposals here (called "substantial" by SAG) leave little doubt that similar talent increases for tv entertainment films will be forthcoming in two years.

Next January marks the end of the current contracts with the unions affiliated with the International Alliance of Theatrical Stage Employes & Moving Picture Machine Operators of the United States and Canada, a group of more than 20 unions including virtually every kind of skilled worker employed in any phase of the motion picture industry. Most of these moved automatically into the field of tv films and almost as easily into live tv studios, except where the scope of their activities conflicted with that of the technical unions whose members came into television from radio rather than movies.

Such conflicts have been virtually nonexistent in the area of tv films, which the radio technical workers have not attempted to invade, barring a few early border raids (largely on the newsreel front). But a major war is in the making when and if magnetic tape replaces film as a primary program medium (as tape's proponents insist will occur in the near future).

To date, tape has been used primarily to record live network telecasts for delayed broadcasting and, like kinescopes before it, has been put in the jurisdiction of the unions dealing with live broadcasting—IBEW and NABET, rather than IATSE. If television's syndicated programs were to desert film for tape, an inter-union jurisdictional war to the death would be almost inevitable.

The same situation holds for talent. AFTRA members perform for live telecasts and, on the same logic as that applied to technical workers, the networks have given AFTRA jurisdiction over tape, while SAG members perform for filmed tv programs. Here, however, the result of tape taking over the functions of film might result in a merger rather than a war. Actors are actors whatever the medium and, just as the stage performers became movie actors and stage and screen players moved en masse into radio, talent from all three fields has gone into tv, with a sizable overlap in the membership of Equity, AFTRA and SAG.

In the field of music, the situation is somewhat different. There is only one musicians' union and all musicians who work in television, live or film (or in the theatre, concerts, night clubs or the movies, for that matter) belong to the American Federation of Musicians. Here the struggle is not between AFM and an outside organization, but between AFM and a group of members of the union's Local 47, in Hollywood. The issue is not film versus tape, but live versus canned music, to use AFM's own term for all recorded music, and AFM's attempts to increase the use of live music by requiring employers of musicians for tv films (or theatrical movies or phonograph records or transcriptions) to make substantial contributions to the Music Performance Trust Funds established by AFM to encourage the use of live music.

These payments, the rebelling musicians have claimed in litigation which (in one preliminary phase) has reached the Supreme Court of the United States, have caused most makers of tv films to abandon the employment of live musicians and to have musical tracks for programs recorded abroad.

One major difference between the so-called "craft" unions of skilled technicians and the so-called "creative" unions of writers, actors and the like is in their requirements for employment and membership. The craft unions generally require that only their members be employed and these unions generally maintain rigid restrictions on the number of members they permit. ("They open their membership rosters for new members at 12:01 a.m. New Year's Day and close them at 12:01:30," one disgruntled tv film producer told BROADCASTING "with the result that we have to pay the 'on call' scale instead of the regular weekly minimum, an increase of about 35%, because the number of men available for each job is so limited.") The creative unions usually require that if someone is hired to perform services in their fields, he be required to join the appropriate union. Their membership rolls are always open for talented newcomers.

The competition between films made expressly for use on tv and films made originally for showing in theatres is a matter of great concern to the various unions on the obvious premise that their members will not be hired to work on tv films if the tv stations are broadcasting old movies instead. There is not much that can be done about that (only the AFM gets royalty payments from the motion picture producers for old pictures released to tv), but the unions of film writers, actors and directors have clauses in their current agreements with the movie studios empowering them to stop their members from working for the studios if feature pictures made after Aug. 1, 1948, are released to television without satisfactory payments being made to the writers, actors and directors of those pictures.

Reporting at the annual meeting of SAG last October, John L. Dales, national execu-

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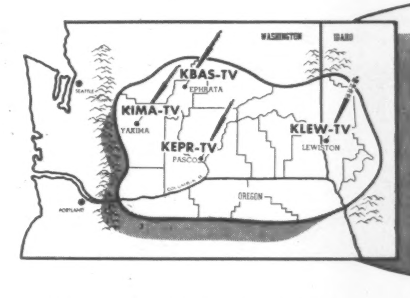
Source: 1957 "Survey of Buying Power"



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tive secretary, said that of about 300 post-'48 films released to tv, SAG had collected additional payments to the actors employed in approximately 250 of them. Dividing these payments among the SAG members is in itself a difficult task, he declared, reporting that the 84 RKO pictures released to tv through Matty Fox, who paid some $700,000 to SAG for the tv rights, involved roughly 3,500 castings. Writers Guild of America West, last year adopted a special assessment of 3% of money received for writers from the sale of theatrical films to tv (three times the normal 1%) to take care of administrative costs in negotiating and policing these payments. SDG is asking 25% of original salaries to be paid to directors of post-'48 theatrical films released to tv.

Toll tv is another matter of concern to the unions whose members work in either theatrical films or tv films, but their position at present is one of watchful waiting to see how this new form of film exhibition develops. As with free tv, producers are asked to negotiate additional payments for writers, actors and directors if theatrical films are sold to pay tv.

All contracts of IATSE unions with tv film producers run from Oct. 26, 1955, to Jan. 30, 1959. Automatic wage increases of 2½% went into effect Jan. 30, 1958. Either producer or union can request renegotiations of wage scale, hours of employment and working conditions provisions by written notice on or before Nov. 1, 1958. Workweek, with some exceptions, is a five-day, 40-hour week, with double time for Saturdays, Sundays and holidays. Night work carries a premium of 10% for work done 8 p.m.-1 a.m. and 20% for work done 1-6 a.m. Golden Time—working time in excess of 14 consecutive hours (including meal time)—pays 2½ times scale for weekdays, five times scale for Saturday, Sunday or holiday work. There are premiums for hazardous employment, such as taking pictures on aerial flights ($30.25 per flight with a maximum additional payment of $60.50 per day) or air helmet diving ($20 per dive, with $40 maximum extra pay in any one day).

Vacations for daily IATSE employes are earned at the rate of one day of vacation for 144-300 hours worked, up to 10 days vacation for 1,908 or more hours worked, or in money at 4% of annual earnings. Weekly employes' vacation time is calculated on one day of vacation for 21-40 days worked, up to 10 days vacation for over 200 days worked. After 12 years of continuous employment, vacation allowances rise by 50%, up to a maximum of 15 days per year.

All IATSE contracts with tv film producers are subject to the Producer-IATSE Basic Agreement of 1955.

A rundown of the contracts in the tv film industry reflects the stem-to-stern unionization that prevails. The guard at the front gate and the first-aid worker that rushes to an emergency are but a few of the many different cardholders. And within each union, duties are finely defined to assure that the proper worker trucks the cats and dogs and to insure that the camel rider gets more compensation than the run-of-the-mill horseman.

Here are the unions, scales and duties:

AFFILIATED PROPERTY CRAFTSMEN, Local 44 (IATSE)

Studio minimum rates (hourly for daily employes): prop maker foreman—$4.20½; prop maker gang boss—$3.62½; prop maker journeyman—$3.22; special effects gang boss—$3.62½; special effects journeyman—$3.22; powderman gang boss—$4.24; licensed powderman—$3.71; upholsterer and/or draper gang boss—$3.62½; upholsterer and/or draper—$3.22; seamstress floorlady—$2.58½; seamstress—$2.31; property master—$4.10; asst. property master—$3.21½; property man gang boss—$3.07; property man (includes checker, hand propman, elect. propman, furniture handler, flowerman)—$2.77½; greensman gang boss—$3.07; greensman—$2.77½.

(Weekly, 54 hours guaranteed): property master—$243.88 ($3.998 per hour); assistant prop master—$189.71 ($3.11); (weekly, 48.6 hours guaranteed): junior buyer and/or renter—$136.59 ($2.582); (per week*) prop maker foreman—$217.48; special effects foreman—$217.48; upholsterer and/or draper foreman—$217.48; propman foreman—$190.08; greensman foreman—$190.08; senior buyer and/or renter—$173.62; set decorator—$272.83 ($66.78 a day for daily employe).

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*—on call.

AMERICAN FEDERATION OF GUARDS, Local 1

Studio minimum rates (hourly): policeman, tour or clockman, fireman (daily employes)—$2.01, (weekly employes—12 months continuous employment)—$2.01, (weekly employes, after 12 months)—$2.31; lot or set watchman, matron, flagman and whistleman (daily employes)—$1.83. Week is five consecutive days of 40 hours, time-and-a-half for sixth consecutive day, double time for seventh. Policeman or fireman assigned administrative duties get 10 cents more per hour.

AMERICAN TEACHERS, Local 1021, AFL.

Studio minimum rates: Casual teachers-welfare workers (daily—Mon.-Fri.)—$4.275 per hour, minimum eight hours—$33.02, overtime after eight hours at $4.1275 per hour; (Sat.-Sun.)—$6.1913 per hour, minimum eight hours—$49.53, overtime after eight hours at $6.1913 per hour; (weekly)—$153.76 for five consecutive days, excluding Saturday and Sunday; resident teachers—$167.91 a week. Weekly employes required to work Saturday or Sunday get a day off or an additional day's pay at 1/5th the weekly rate.

INTERNATIONAL PHOTOGRAPHERS OF THE MOTION PICTURE INDUSTRIES, Local 659 (IATSE)

Studio minimum rates (daily employes—per day): director of photography and/or first cameraman—$115.16 ($14.39½ per hour); second cameraman—$59.64 ($7.45½); portrait photographer—$59.64 ($7.45½); still cameraman—$48.12 ($6.01½); first assistant cameraman—$4.43½ per hour; second assistant cameraman—$3.80 per hour; color technician—$6.01½ per hour; film loader—$2.72½ per hour.

(Weekly employes, 43.2 hours guaranteed—per week): director of photography and/or first cameraman—$536.11 ($12.41 per hour); second cameraman—$281.66 ($6.52); portrait photographer—$281.66 ($6.52); still cameraman—$229.26 ($5.307); first assistant cameraman—$185.47 ($4.14); second assistant cameraman—$158.82 ($3.545); color technician—$246.76 ($5.508).

(Weekly employes, four consecutive weeks of 48.6 hours guaranteed): director of photography and/or first cameraman—$468.80 ($9.646); second cameraman—$251.55 ($5.176); portrait photographer—$251.55 ($5.176); still cameraman—$218.07 ($4.487); first assistant cameraman—$185.36 ($3.504); second assistant cameraman—$160.08 ($3.026); color technician—$244.50 ($4.622).

FILM TECHNICIANS OF THE MOTION PICTURE INDUSTRY, Local 683, IATSE.

Studio minimum rates: (Weekly guarantee of 48.6 cumulative hours in five-day week, with time-and-a-half after 48.6 hours): laboratory contact man—$247.96 per week ($5.102 per hour); negative timer and/or developer or machine foreman—$208.40 ($4.288); positive timer—$195.37 ($4.020); negative cutting foreman—$195.37 ($4.020); sensitometry foreman—$180.99 ($3.724); chemical foreman—$180.99 ($3.724); positive developer or machine foreman—$168.25 ($3.462); printer foreman—$168.25 ($3.462); negative assembly foreman—$151.92 ($3.126); positive daily assembly foreman—$140.89 ($2.899); release assembly foreman—$140.89 ($2.899); still dept. foreman—$170.25 ($3.941).

(Daily employment—basic hourly rate for shift bosses): negative developer or machine—$3.32; sensitometry—$3.32; chemical—$3.32; positive developer or machine—$2.96; printer—$3.32; negative assembly—$3.32; positive daily assembly—$2.96; film shipping—$2.96; color control—$3.54½; operators, Group A (negative developing machine, predeveloped negative breakdown and/or makeup, fade maker, densitometrist, cinex tester, daily release and/or dupe printer, matte cutter, negative assembler and breaker down, negative inspector, process and negative polisher, chemical mixer)—$2.92; color control operator—$3.11½; operators, Group B (negative process machine [hardening and coating], vault clerk, negative coder, negative splicer, negative notcher and/or continuity taker)—$2.72½; operators, Group C (positive developing machine, positive assembler and/or synchronizer, release inspector, reprint and/or replacement clerk, film shipping clerk)—$2.61; operators, Group D (positive process machine [hardening and coating], positive polishing machine, positive waxer)—$2.31; operators, Group E (positive make-up for developing machines, positive release splicer, rewinder, assistant film shipping clerk, film machine clean-up)—$2.25; negative rewinder—$2.46; negative cutter shift boss—$3.50; negative cutter—$3.08½; still dept.: shift boss—$3.35½; projection and contact print—$2.96½; developer—$2.96½; chemical mixer—$2.96½; retoucher—$2.96½; photostat, copy and other technicians—$2.96½; helper—$2.25. (These daily employes are guaranteed minimum employment of 40 hours within five consecutive days, after which employment may continue on a daily basis.)

ILLUSTRATORS & MATTE ARTISTS OF THE MOTION PICTURE, TELEVISION & AMUSEMENT INDUSTRIES, Local 790, IATSE.

Studio minimum rates: Matte artist, daily employment—$7.59½ per hour, guaranteed weekly employment—$6.64½ per hour; first assistant matte artist, daily—$4.51½ per hour, weekly—$4.02½ per hour; second assistant matte artist, daily—$2.74 per hour, weekly—$2.50 per hour; production illustrator—$55.66 per day* or $231.91 per week; senior illustrator—$55.66 per day* or $231.91 per week; junior illustrator, daily—$44.77 per day; weekly guaranteed—$3.71 per hour, weekly* $186.55; apprentice illustrator, weekly guaranteed—$2.08 per hour.

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*—on call.

MAKE-UP ARTISTS AND HAIR STYLISTS, Local 706, IATSE.

Studio minimum rates: department head, daily employment—$6.16 per hour; weekly (54 hours guaranteed)—$295.22 per week ($5.467 per hour); weekly*—$333.99; assistant dept. head of foreman (daily)—$5.71½ per hour, (weekly, 54 hours guaranteed)—$273.94 ($5.073); make-up technician (daily)—$5.71½, (weekly, 54 hours guaranteed)—$273.94 ($5.073); key make-up artist (daily)—$5.24, (weekly, 54 hours)—$251.80 ($4.663); make-up artist (daily)—$4.97, (weekly, 54 hours)—$238.57 ($4.418); head body make-up woman (daily) $3.42 per hour, (weekly, 48.6 hours guaranteed)—$141.96 per week ($2.921), weekly*—$155.68; body make-up woman (daily)—$3.23 per hour, (weekly, 48.6 hours)—$134.23 ($2.762); head female hair stylist (daily)—$5.15½ per hour, (weekly, 48.6 hours)—$213.94 ($4.402), (weekly*)—$235.28; assistant head female hair stylist (daily)—$4.34 per hour, (weekly, 48.6 hours)—$178.22 ($3.667); key hair stylist (daily)—$3.98½ per hour, (weekly, 48.6 hours)—$163.59 ($3.366); hair stylist (daily)—$3.56 per hour, (weekly, 48.6 hours)—$146.38 ($3.012); make-up apprentice daily minimum goes from $1.412 per hour for the first

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MOTION PICTURE COSTUMERS, Local 705 (IATSE)

Minimum studio rates: Costume department foreman—$191.57 a week*; costumer—department supervisor (daily)—$3.515 per hour, (weekly, 54 hour guarantee)—$191.57 per week ($3.14 per hour); costumer—production foreman (daily)—$3.15 per hour, (weekly)—$174.70 per week ($2.864); costumer—class I (daily)—$2.91 per hour, (weekly)—$162.87 per week ($2.67); costumer—class II (daily)—$2.61 per hour, (weekly)—$137.74 per week ($2.258); costume department forelady (weekly*)—$152.25; costumer—production forelady (daily)—$3.15 per hour, (weekly, 48.6 hours)—$153.30 per week ($2.878 per hour); costumer—class III (daily)—$2.91 per hour, (weekly, 48.6 hours)—$141.93 per week ($2.683); costumer—class IIIA (daily)—$2.61 per hour, (weekly, 48.6 hours)—$120.03 ($2.269); costumer—class IV (daily)—$2.125 per hour; checkers (daily)—$1.86 per hour.

Daily employes, hourly rate: manufacturing forelady—$3.625; cutter and fitter—$3.395; head beader—$3.22; ladies tailor—$3.22; milliner—$2.79; table lady—$2.585; head figure maker—$2.585; finisher gang boss—$2.585; head dyer—$2.585; alteration fitter—$2.585; draper—$2.405; figure maker—$2.405; shirt maker—$2.405; dyer—$2.405; tailor's helper—$2.405; beader—$2.31; special operator—$2.31; millinery maker—$2.31; cleaner—$2.31; finisher—$2.19; manufacturing foreman—$3.625; tailor cutter—$3.395; gang boss—$3.395; tailor-fitter—$3.22; coat, vest and pants maker—$3.22; utility tailor—$2.93; tailor's helper $2.405; wardrobe specialty manufacturer—$3.22.

MOTION PICTURE FILM EDITORS, Local 776 (IATSE)

Studio minimum rates (daily employes—per day): film editor—$69.76 ($8.72 per hour); sound effects editor—$51.24 ($6.40½); music film editor—$51.24 ($6.40½); head librarian—$205.64 a week*; librarian—$32 ($4); assistant film editor—$29.12 ($3.64); film librarian—$26.40 ($3.30); film apprentice—$20.08 ($2.51); sound effects editor (under supervision)—$37.80 ($4.72½); music film editor (under supervision)—$37.80 ($4.72½).

(Weekly employes, 48.6 hours guaranteed per week): film editor—$259.33 ($5.336), weekly*—$348.94; sound effects editor—$255.55 ($4.641); music film editor—$255.55 ($4.641); (weekly employes—43.2 hours guaranteed—per week): librarian—$153.75 ($3.432); assistant film editor—$140.94 ($3.146); film librarian $127.14 ($2.838); sound effects editor (under supervision)—$186.01 ($4.152); music film editor (under supervision)—$186.01 ($4.152); (weekly employes, 40 hours guaranteed—per week): film apprentice—$94.52 ($2.363).

Producers are required to pay daily employes 2.4% of straight time earnings as holiday pay and weekly employes 4% of basic earnings as vacation pay and to contribute 6 cents an hour per employe to the health and welfare fund and a like amount to the pension fund.

MOTION PICTURE SET PAINTERS, Local 729 (IATSE)

Studio minimum rates: Head paint foreman—$251.72 per week*; foreman painter—$217.48 per week*. The following are hourly rates for daily employes: decorator gang boss—$3.93; decorator—$3.78; color mixer—$3.62½; maintenance painter/paperhanger gang boss—$3.78; paperhanger—$3.49½; painter—$3.22; paint shop helper—$2.50; journeyman sign writer—$4.45 (supervisor—$4.87); standby painter—$3.56; apprentice painter, first month—$1.41½, second month—$1.63½, etc., up to $3.07 for 31st-36th month; apprentice sign writer, first month—$1.78½, second month—$2.09½, etc., up to $4.24 for 31st-36th month. (Time-and-a-half after eight hours or 40 hours.)

MOTION PICTURE STUDIO FIRST AID EMPLOYEES, Local 767 (IATSE)

Studio minimum rates: Registered nurses, nurses, first aid men and women, daily employes—$2.50 per hour, weekly employes with 43.2 hours guaranteed—$2.385 per hour or $106.85 per week; supervisor nurse—$2.70 hour or $120.96 week.

MOTION PICTURE STUDIO GRIPS, Local 80 (IATSE)

Studio minimum rates: Head grip foreman—$245.58 per week*; grip foreman—$212.18 per week*; (daily employes, per hour) grip sub-foreman—$3.84½; head camera crane operator and/or camera crane electric control operator and/or crab dolly operator and/or blue goose operator—$3.62½; grip gang boss—$3.48½; grip—$3.06½; first company grip—$4.10; second company grip—$3.37. When employed on weekly guarantee of 54 cumulative hours in five consecutive days, first company grip—$3.998 per hour or $243.88 per week; second company grip—$3.246 per hour or $198 per week.

OFFICE EMPLOYES INTERNATIONAL UNION, Local 174 (AFL).

Have contracts with the major motion picture studios and with some tv film studios, mainly the larger ones, but is trying to organize all tv film production companies with two or more office employes.

Studio minimum rates (per hour) for daily employes, class 1 (general ledger bookkeepers)—$3.21; class 2 (assistant ledger bookkeepers summary searchers, etc.)—$2.93; class 3 (executives' secretaries, accountants, etc.)—$2.66½; class 4 (producers' secretaries, department clerks, etc.)—$2.44½; class 5 (stenographers, typists, etc.)—$2.20½; class 6X (writers' secretaries, telephone operators, etc.)—$2.11; class 6 (mail boys, etc.)—$1.97½; class 7 (messengers, etc.)—$1.73; class 8—(messengers etc.)—$1.55. [Job definitions above are inexact because in office work there is too much overlapping of duties for the general application of specific group classifications, such as is done for each individual company's office help]; weekly employe wages run from class A, probationary employes with less than 6 months experience, to class G, employes with more than 66 months experience, weekly minimums for these two extremes are: 1A—$108.40 ($2.71 per hour), 1G—$139.60 ($3.49); 2A—$98.20 ($2.45½), 2G—$127.20 ($3.18); 3A—$88.60 ($2.21½), 3G—$115.40 ($2.88½); 4A—$80.60 ($2.01½), 4G—$105.80 ($2.64½); 5A—$73.60 ($1.84), 5G—$95.40 ($2.38½); 6xA—$71.20 ($1.78), 6xG—$91.40 ($2.28½); 6A—$66.80 ($1.67) 6G—$85.20 ($2.13); 7A—$60 ($1.67), 7G—$74.20 ($1.85½); 8A—$54 ($1.35), 8G—$65.80 ($1.64½).

PROJECTIONISTS, Local 165 (IATSE)

Studio minimum rates: chief projectionist (supervisory)—$217.48 per week*; projectionist gang boss (working) $4.26 per hour, $190.80 per week ($4.259 per hour) 43.2 hours guaranteed; projectionist—$3.70½ per hour, $166.03 per week ($3.706); process projectionist and/or engineer—$4.01 per hour, $179.65 per week.

PUBLICISTS ASSN., Local 818 (IATSE)

Studio minimum rates (weekly guarantee of 48.6 hours—per week): junior publicist, first 12 months—$110.67 ($2.092 per hour); 12-24 months—$118.44 ($2.239); 24-36 months—$126.85 ($2.398); 36-48 months—$135.37 ($2.559); after 48 months—$143.52 ($2.713); senior publicist—$215.25; apprentice publicist (weekly, 40 hours guaranteed)—$80.36 ($2.009).

SCENIC & TITLE ARTISTS, Local 816 (IATSE)

Studio minimum rates (per week*): scenic arts supervisor—$371.78; (per hour): leadman scenic artist—$6.44½; scenic artist—$5.49; scenic artist assistant—$3.78; shopman scenic artist—$3.22; title artist (40 hours guaranteed)—$4.45.

SCREEN ACTORS GUILD, (Associated Actors & Artistes of America—AFL).

Has approximately 11,000 members, chiefly in Hollywood (7,900) and New York (2,600).

Agreement with producers of tv filmed programs runs from July 21, 1955, to March 31, 1960. It covers "all players (including actors, singers, stunt men and airplane pilots, but excluding extras) employed in entertainment motion pictures produced primarily for exhibition over television."

Minimum scale, actors and singers, is $80 a day, $200 for three-day contract, $285 for one-week contract. Weekly multiple picture contract: $185 per picture. Series contracts: 13 episodes in not more than 13 weeks—$285 per episode; 13 episodes in 6½ weeks—$145 per episode. Term contract: 20 out of 26 weeks guaranteed—$185 per week; 10 out of 13 weeks—$255 per week. (Minimums for stunt men and pilots are somewhat higher.)

Residual fees (minimum): 35% of player's total applicable salary for second run (first rerun), 30% for third run, 25% for all additional reruns. [Residuals amounted to $2.5 million in 1957, $4.8 million in four years, 1953-57.]

SAG agreement with producers of tv filmed commercials runs from March 2, 1955, to March 20, 1958. Negotiations for a new agreement began Jan. 20 in New York.

Present minimum on-camera pay for actors, narrators and announcers in filmed tv commercials is $70 a day, with an extra $70 for each additional commercial. These are actually advance payments against minimum use fees for spot commercials running (for 13-week periods) from $70 in 1-5 cities, $105 in 6-20 cities and $140 in more than 20 cities. Program commercials 13-week use minimums are $105 in 1-5 cities, $140 in 6-20 cities. In more than 20 cities, minimum for program commercials is $70 for a single use and $50 for each additional use, or $150 for three uses, $350 for eight and $500 for 13, with a maximum of $650 for any 13-week cycle or $1,150 for two consecutive 13-week cycles.

SAG is asking "substantial increases" for tv filmed commercial work for a new agreement with producers [**Personnel Relations, Jan. 20**].

SCREEN CARTOONISTS GUILD (Independent).

(Has contracts with 20-25 independent producers, largely in tv).

Wage scale (weekly rates): Animator, layout, background, story and story sketch—$145 for first six months, $155 for second six, $165 for third six, $175 for fourth six, $185 for journeyman (anyone with two years' experience); assistant animator starts at $95, gets $115 at journeyman level; assistant layout, assistant background—$100 first six months, $112 second six, $125 for journeyman; lettering artist, airbrush operator and animation checker—$95 to start, $115 for journeyman; production apprentices—$72.50 for first six months, $75 second six, $80 third six and $85 fourth six; inker—$70 to start, $85 for journeyman; inker apprentice—$55 first six months, $57.50 second six; painter—$62.50 to start, $70 for

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*—on call.

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journeyman; painter apprentice—$55 first six months; ink checker—$95 for journeyman; paint checker—$75 for journeyman.

Work week is 40 hours, with time-and-a-half for 40-55 hours and double time 55-60 hours. More than 60 hours in seven days is prohibited.

SCREEN DIRECTORS GUILD OF AMERICA. (Independent) More than 1,100 members, about 70% in Hollywood.

Agreement with producers of films for television (tv supplement to the SDGA basic agreement with independent producers) runs from April 4, 1955, to April 3, 1958. Proposals for new terms have been submitted by SDGA to producers who signed the present agreement.

Minimum salaries: $550 per week for guaranteed employment for 40 out of 52 weeks (plus two weeks vacation pay); $575 per week for guaranteed employment for 20 out of 26 weeks (plus one week vacation pay), with no limit on type or number or length of films; $600 per week on two-week per-film contract for service on one 31-60 min. film; $600 per week on one-week contract for service on one 16-30 min. film; $600 per week on 11 out of 13 weeks contract for service on maximum of 13 16-30 min. films; $600 per week for one-week contract for service on maximum of two 7-15 min. films; $600 per week for 11 out of 13 weeks contract for service on maximum of 26 7-15 min. films; $600 per week for one-week contract for service on maximum of six films less than 7 min. long. (Week is six days; overtime is calculated at rate of 1/6 of weekly rate for each day or portion of a day.)

Tv commercials: $120 a day, or $600 for one continuous week. Integrated commercials, made to be shown only with entertainment films directed by the director during his term of employment, may be made without extra pay on any shooting day.

Second units (usually employed to film backgrounds, stunts and other work not involving cast of picture): $600 per week or $120 per day, with one day's preparation for 1-2 days shooting, 2 days preparation for 3-4 days shooting, 3 days preparation for 5 or more days shooting.

Reruns: Salary covers two telecasts in each U. S. city. For third and all subsequent runs, the SDGA fee is $600 for a 31-60 min. ($450 if guaranteed), $300 for a 16-30 min. film ($225 if guaranteed), $150 for a 7-16 min. film ($112.50 if guaranteed), $50 for a film less than 7 min. long ($37.50 if guaranteed). Commercials carry no rerun fees. If director receives more than minimum, the excess may be credited against the rerun fee.

Theatrical showings: Director to get difference between tv and theatrical film scale, but not less than $600 for a 31-60 minute tv film, not less than $120 for tv films of 30 minutes or less.

First assistant director on contract: weekly pay of $300 for 46 out of 52 weeks, $325 for 23 out of 26 weeks, $350 for 11 out of 13 weeks. No contract: $350 (or $70 a day).

Second assistant director: On contract: weekly pay of $175 for 46 out of 52 weeks, $187.50 for 23 out of 26 weeks, $200 for 11 out of 13 weeks. No contract: $200 (or $40 a day.)

Additional payments: Flight pay of $36.58 per flight (not to exceed $73.15 a day in addition to basic salary). Underwater work (artificial air helmet) in other than studio tank: $22 per dive, with $44 a day maximum additional pay.

Tv film producer also must agree to pay $1.20 per work week or 20 cents per workday to the Motion Picture Industry Pension Plan for each director and assistant director $3 per work week or 50 cents per workday to the IATSE-Basic Crafts-Guilds-Hollywood Producers-Health and Welfare Fund for the Employees of the Motion Picture and Allied Industries.

Directors are to get screen credit on a separate title card which shall be the last title card before the first scene of the picture or the first title card following the last scene of the picture.

SCREEN EXTRAS GUILD (AAAA-AFL).

About 2,000 members.

Minimum wage: $22.05 a day for general extras, $20.43 for stand-ins. For such special work as driving horses six-up or riding a camel or elephant, minimums reach $55.94 a day. Silent bit (special pantomime) minimum is $61.33 a day.

SEG became part of the Motion Picture Industry Pension Fund in 1956 and producers now pay 48 cents per extra for each straight time day into the fund.

SCREEN STORY ANALYSTS, Local 854 (IATSE)

Studio minimum rates (weekly guarantee of 40 hours—per hour): reader, first six months of continuous employment—$2.26½; 6-12 months—$2.47½; 12-18 months—$2.66½; 18-30 months—$2.86; 30-42 months—$3.05½; 42-54 months—$3.26½; 54 months and thereafter—$3.48½; (assigned to special reading—minimum call 8 hours—per hour): reader, first six months—$2.70½; 6-12 months—$2.91½; 12-18 months—$3.10½; 18-30 months—$3.30; 30-42 months—$3.49½; 42-54 months—$3.70½; 54 months and thereafter—$3.92½.

SCRIPT SUPERVISORS' GUILD (Independent).

Studio minimum rates: Script supervisor, first year in industry—$2.17 per hour for daily employes, $125.82 per week (54 hours guaranteed) ($2.063 per hour); second year in industry—$2.54 per hour, $143.83 per week ($2.359); third year—$2.91 per hour, $164.67 per week ($2.70). Daily employes get time-and-a-half after eight hours, weekly employes (Monday-Friday) after 40 hours.

Preparation and clean-up pay: AA-1 script supervisor—$4.64 hourly for tv pictures of 15 minutes or less, $9.28 for tv pictures of 16-30 minutes; AA-2 script supervisor—$5.31 hourly for films of 15 minutes or less, $10.62 for films of 16-30 minutes; AA-3 script supervisor—$6.08 hourly for films of 15 minutes or under, $12.15 for films of 16-30 minutes; for all classes, films of over 50 minutes allow two days pay at appropriate rates. For 15-minute and 30-minute films, maximum allowance for preparation time in any week is $18.56 (AA-1), $21.24 (AA-2) or $24.30 (AA-3).

SET DESIGNERS & MODEL MAKERS OF THE MOTION PICTURE, TELEVISION & AMUSEMENT INDUSTRIES, Local 847, IATSE.

Studio minimum rates: Set designer (after 3 years in industry)—$4.57½ per hour for daily employment, $4.14 per hour with weekly guarantee of 40 hours in Mon.-Fri. five-day week; assistant set designer—daily employment rates of $2.82 an hour for first year in industry, $3.30 for second and $3.81 for third; guaranteed weekly employment at $2.59½ an hour the first year, $3.01½ the second and $3.45 the third; apprentice set designer—$2.25 an hour daily, $2.07 weekly; set model builders—$4.57½ an hour daily, $4.14 an hour weekly; assistant set model builder—$3.13½ an hour daily, $2.87½ an hour weekly; apprentice set model builder—$2.26½ an hour daily, $2.07 an hour weekly.

SOCIETY OF MOTION PICTURE ART DIRECTORS.

Studio rates per week*: Art director, first year in industry—$306.56; second year in industry—$369.65; thereafter—$414.10; assistant art director—$261.38; art director in charge of drafting room—$284.86.

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* — on call.

SOUND TECHNICIANS, Local 695 (IATSE)

Studio minimum rates (daily employes—per hour): mixer—$8.72; supervising engineer—$8.72; operative supervisor and/or engineer—$5.93; amplifier room operator, technical test engineer and/or gang boss, service recorder and/or local engineer, service playback operator, microphone boom operator—$4.76; recording machine operator—$4.39½; cableman, playback operator, public address operator, dubbing machine operator, magnetic film service man and/or film loader—$3.09½.

(Weekly employes, 48.6 hrs. guaranteed per week):—$365.81 ($7.527 per hour); supervising engineer—$365.81 ($7.527); operative supervisor and/or engineer $277.26 ($4.296); amplifier boom operator, technical test engineer and/or gang boss, service recorder and/or local engineer, service playback operator, microphone boom operator—$226.04 ($4.273); recording machine operator—$208.85 ($3.948); cableman, playback operator, public address operator, dubbing machine operator, magnetic film service man and/or film loader—$146.90 ($2.777). Lower minimums apply if work is guaranteed for six consecutive weeks and still lower for guarantee of 50 weeks work out of 52.

STUDIO ELECTRICAL TECHNICIANS, Local 728, IATSE.

Studio minimum rates: general foreman—$217.48 a week*; chief set electrician (gaffer)—$4.10 an hour for daily employment or $243.88 for 54-hour week; chief rigging electrician and/or sub foreman—$3.63 an hour for daily employment or $198.01 for 54-hour week; special operator and/or gang boss—$3.22 an hour; assistant chief set electrician (best boy)—$3.37 per hour or $198.01 for 54-hour week; lamp operator—$2.95 per hour; running repairman—$3.22 per hour.

Daily employes get time-and-a-half after eight hours or 40 hours, with minimum call of eight hours; weekly employes are guaranteed 54 hours of work, with overtime at time-and-a-half after 54 hours and minimum call of nine hours. Basic scale is higher for distant location work, seldom used in tv.

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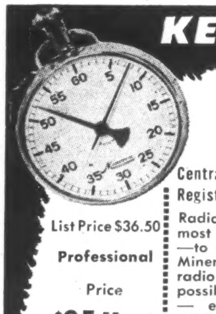
* — on call.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STUDIO TRANSPORTATION DRIVERS, Local 399 of International Brotherhood of Teamsters, Chauffers, Warehousemen and Helpers of America.

Agreement runs from Oct. 26, 1955 to Jan. 30, 1959. Studio minimum rates (hourly): driver gang boss—**$2.92**; chauffer and/or truck driver—**$2.61**; special equipment driver—**$2.96½**; camera car driver—**$2.96½**; auto service employe (other than auto mechanic)—**$2.61**; dispatcher—**$2.80½**; ramrod — **$2.92**; wrangler gang boss — **$2.92**; wrangler—**$2.61**; wrangler (pick up)—**$6.01½**; wrangler (braider)—**$4.37**; trainers (stable)—**$5.19**; automotive gang boss—**$3.62½**; automotive mechanic—**$3.22**; dog trainer—**$3.95**; dog handler —**$2.61**. Rates for stunt and/or blind drivers and for trainers (domestic livestock) are subject to individual negotiation.

Union claims jurisdiction over all rolling stock in studio and domestic animals (except cats and dogs). Contract calls for a 40-hour work week of five 8-hour days, with time-and-a-half for overtime, double time for Sunday and premium pay of 10% for work between 8 p.m. and 1 a.m. and of 20% for work between 1-6 a.m.

Contract contains a no-strike clause, with provisions for immediate settlement of work stoppages by an impartial umpire, with disputes that cannot be settled by representatives of the union and management to go to arbitration. Producer is called on to pay 7 cents per man per hour to IATSE-Basic Crafts-Guilds-Hollywood Producers Health and Welfare Fund and 4 cents per man per hour in the Motion Picture Industry Pension Plan.

WRITERS GUILD OF AMERICA, WEST (Independent).

Affiliated with Writers Guild of America, East. WGAW has approximately 1,800 members, 1,000 in the Television-Radio Writers' Branch, 800 in the Screen Writers' Branch. The tv-radio writers are employed in writing tv filmed as well as tv live programs. (Another 1,000 tv-radio writers belong to WGAE).

Agreement with independent producers of tv films runs from April 21, 1956, to Jan. 15, 1960. It does not cover purchase of stories, scripts, etc., but only employment of writers to write or revise "literary material" (stories, treatments, teleplays, etc.) under direction of the producer.

Compensation is based on production cost of the film (high budget and low budget, with high budget films described as films of 15 minutes or less costing **$16,500** or more, 15-30 minutes—**$27,500**, 30-60 minutes—**$52,250**, 60-75 minutes—**$72.000**, 75-90 minutes—**$92,000**).

For all tv films except serials, writers of story are to receive: for programs of 15 minutes or less—**$145** for low-budget and **$160** for high-budget films, 15-30 minutes—**$240** for low-budget and **$290** for high-budget films, 30-60 minutes—**$455** and **$545**, 60-75 minutes—**$625** and **$750**; writers of teleplay are to receive: for 15 minutes or less—**$380** and **$520**, 15-30 minutes—**$650** and **$865**, for 30-60 minutes—**$1,240** and **$1,640**, 60-75 minutes—**$1,725** and **$2,300**; writers of story and teleplay are to get: 15 minutes or less—**$510** and **$600**, 15-30 minutes **$850** and **$1,100**, 30-60 minutes —**$1,610** and **$2,000**, 60-75 minutes—**$2,250** and **$2,750**. Minimum compensation for programs in excess of 75 minutes is based on the one-hour minimum plus the difference between the hour and half-hour minimums for each additional half-hour or fraction.

For serials, no distinction is made between stories and teleplays; minimum compensation for material is: 15-minutes or less—**$414**, 15-30 minutes—**$690**, 30-60 minutes—**$1,311**.

Minimum pay for a sketch is **$550**.

Minimum for comedy-variety shows is **$4,550** for a 13-week contract and in any case not less than **$350** per week. Script minimum is paid one writer employed on comedy-variety shows broadcast once a week; for two writers, the minimum (for both, not each) is 1½ times the script minimum; for three writers, 1¾ times and for four writers double the script minimum, with 25% of minimum added for each additional writer. Comedy-variety films broadcast five times a week minimums are: 10-minute programs: one writer—**$1,100**, two writers—**$1,200**, three writers —**$1,400**; 10-15 minutes: two writers—**$1,540**, three writers—**$1,740**, four writers—**$1,940**; 15-30 minutes: three writers—**$2,600**, four writers—**$2,850**, five writers—**$3,100**; 30-60 minutes: four writers —**$4,900**, five writers—**$5,150**. For comedy-variety films broadcast twice a week the applicable minimum increases 40%, three times a week, **60%**, and four times a week, **80%** of the difference between compensation for one and for five broadcasts a week.

Minimum for audience participation filmed programs is **$370** for one writer employed on a 10-minute once-a-week program, **$555** for a maximum of two writers on a **15-minute program, $975** for a maximum of three writers on a 30-minute program and **$1,805** for a maximum of five writers on a 60-minute program, the program minimum being divided among the writers actually employed. For two programs a week the minimum is 1¾ times the one-time minimum, for three-a-week it is 2¼ times, for four a week 2¾ times, for five a week three times and for six a week 3¼ times the one-time minimum.

Rewrites and polishes are 50% and 25% of teleplay minimum, respectively. Simulcast is 133⅓% of film tv minimum. Tv sequel: **$225** royalty per episode.

Term contracts: six-week guarantee at **$350** a week; 14-week guarantee at **$325** a week, 20 out of 26 weeks at **$300** a week, 40 out of 52 weeks guarantee at **$275** a week.

Reruns: 35% of minimum for second run (first rerun), 30% for third run, 25% each for fourth, fifth and sixth runs in U. S. and Canada.

Theatrical release: 100% additional payment.

Toll tv: Considered as theatrical use. No specific demands have been made concerning pictures made primarily for toll tv as yet. For theatrical films produced before Sept. 2, 1957 (date of Bartlesville, Okla., inaugural of wire toll tv) and released for toll tv: 10% of absolute gross from toll tv. For theatrical pictures produced after Sept. 2, 1957, for both theatre and pay tv, sliding scale based both on production cost and toll tv gross, with writer getting 1½% of each fifth of production cost in gross receipts from toll tv up to maximum of 7½% for fifth unit and all moneys thereafter.

Agreement calls for a Guild shop, prohibits speculative writing, contains a no-strike clause and provisions for arbitration, requires producer to pay **$3.24** a week per employe into Motion Picture Industry Pension Fund. Screen credits for writers are provided for. Rights of producer and writer to use of material in other media (theatres, radio, etc.) are detailed.

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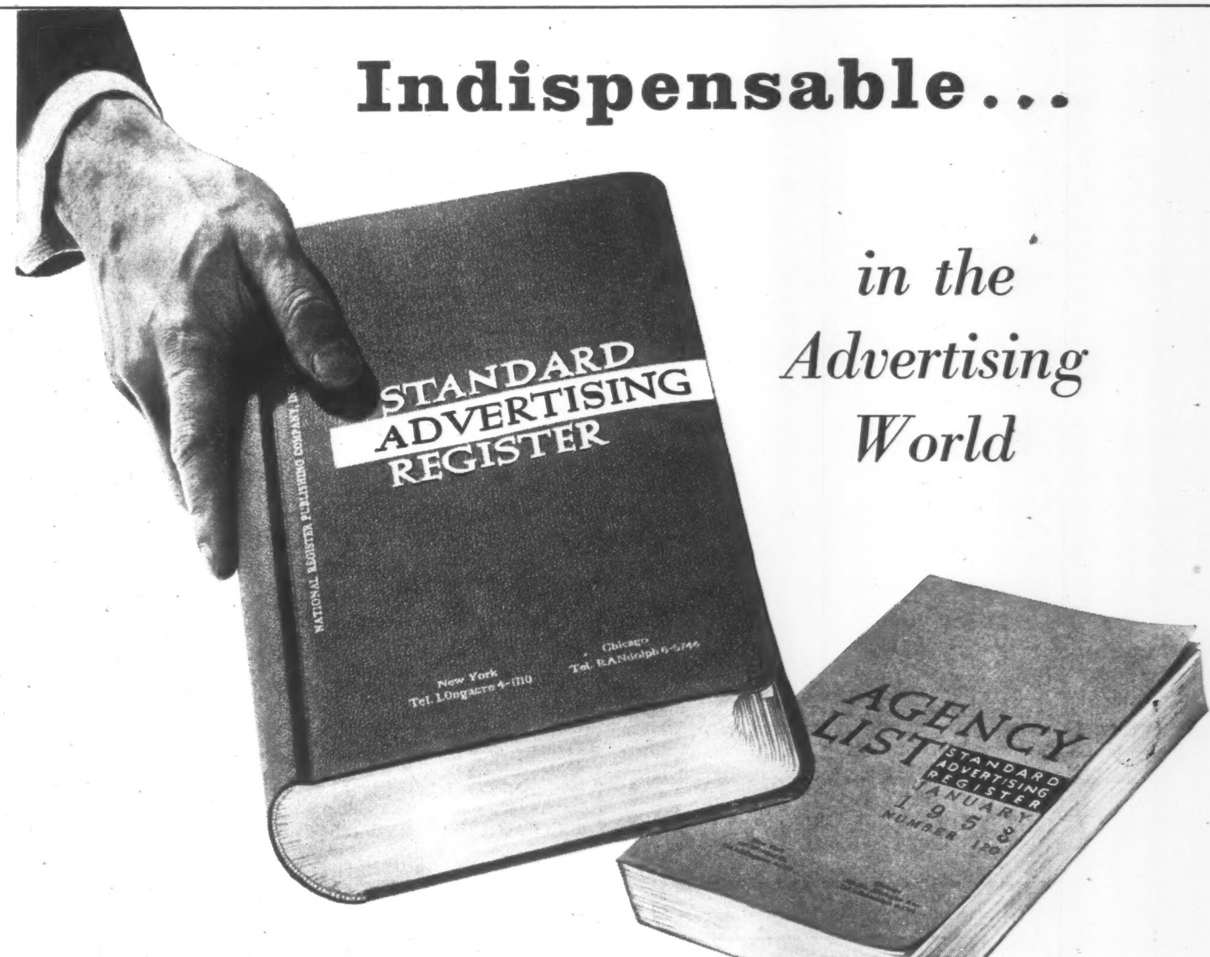
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Station Authorizations, Applications

As Compiled by BROADCASTING

February 13 through February 19

Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes and routine roundup.

Abbreviations:

DA—directional antenna. **cp**—construction permit. **ERP**—effective radiated power. **vhf**—very high frequency. **uhf**—ultra high frequency. **ant.**—antenna. **aur.**—aural. **vis.**—visual. **kw**—kilowatts. **w**—watt. **mc**—megacycles. **D**—day. **N**—night. **LS**—local sunset. **mod.**—modification. **trans.**—transmitter. **unl.**—unlimited hours. **kc**—kilocycles. **SCA**—subsidiary communications authorization. **SSA**—special service authorization. **STA**—special temporary authorization. *****—educ.

New Tv Stations

ACTIONS BY FCC

San Francisco, Calif.—Marvin Kratter d/b as **Golden State Telecasting Co.**—Granted uhf ch. 38 (614-620 mc); ERP 16.6 kw vis., 9.12 kw aur.; ant. height above average terrain 481 ft., above ground 308 ft. Estimated construction cost $85,755, first year operating cost $175,000, revenue $180.000. P. O. address ℅ Mr. Kratter, 521 5th Ave., New York 17, N. Y. Studio and trans. location California and Mason Sts., San Francisco. Geographic coordinates 37° 47′ 24″ N. Lat., 122° 24′ 44″ W. Long. Trans. and ant. RCA. Mr. Kratter, also applicant for ch. 11 Fargo, N. D., is New York realtor. Announced Feb. 13.

International Falls, Minn.—Minneonto Television Inc.—Granted vhf ch. 11 (198-204 mc); ERP 1.59 kw vis., .794 kw aur.; ant. height above average terrain 305 ft., above ground 320 ft. Estimated construction cost $114,857, first year operating cost $56,253, revenue $60,000. P. O. address ℅ John Furuseth, 209 4th Ave., International Falls, Minn. Studio and trans. location International Falls, Minn. Geographic coordinates 48° 36′ 08″ N. Lat., 93° 23′ 35″ W. Long. Trans. DuMont, ant., Prodelin. Legal counsel Spearman & Roberson, Washington, D. C. Consulting engineer William S. Sadler, St. Paul, Minn. This proposed station is general community project. Approximately 2,700 persons have subscribed to one share of stock each (in some cases this may have been two or three shares). No one person has as much as one half of one percent interest. **LeRoy E. Phaklides** is president; **Marie Carlson** is secretary; **Martin I. Narbo** is treasurer. Mr. Phaklides is employed by **Minn. and Ontario Paper Co., International Falls**; Mr. Narbo is teacher; Marie Carlson is employed by **Falls Credit Bureau**. Announced Feb. 13.

Malco Theatres Inc., Memphis, Tenn.—Granted cp for new tv station to operate on ch. 48 with ERP 562 kw vis., 302 kw aur.; ant. 370 ft. Announced Feb. 13.

Existing Tv Stations

ACTION BY FCC

WJHP-TV (ch. 36) **Jacksonville, Fla.**—Reconsidered Jan. 30 action and rescinded grant of renewal of license and returned application to pending file. Station has not been operating since Oct. 25 and it is policy of Commission not to grant applications for renewal of licenses of stations not operating in accordance with terms of licenses sought to be renewed. Announced Feb. 13.

APPLICATION

WMBD-TV Peoria, Ill.—Mod. of cp to change frequency from ch. 31, 572-578 mc to ch. 25, 536-542 mc; change ERP from vis. 288 kw, aur. 144 kw to vis. 290 kw, aur. 145 kw; change ant. height above average terrain from 620 ft. to 626 ft., and make change in ant. system. Announced Feb. 14.

Allocations

TV CHANNEL CHANGES

By report and order Commission amended tv table of assignments and substituted ch. 75 for ch. 74 in **Lewistown, Pa.**, effective Mar. 20. Change will make ch. 74 available for tv translator service in **North Warren, Pa.** Announced Feb. 13.

By report and order Commission amended tv table of assignments and shifted ch. 4 from **Irwin** to **Pittsburgh, Pa.**, effective Mar. 20. At same time, it modified cp of **Television City Inc.**, to specify operation of **WTAE** (ch. 4) in Pittsburgh instead of McKeesport; conditions. Announced Feb. 13.

TV CHANNEL CHANGE DENIED

By report and order Commission denied petition by **WATR Inc. (WATR-TV**, ch. 53), **Waterbury, Conn.**, to amend tv table of assignments by shifting channel from Waterbury to Hartford for noncommercial educational use there, and shifting ch. 24, now reserved for educational use in Hartford, to Waterbury for commercial use; and terminated proceedings. Announced Feb. 13.

TV CHANNEL CHANGES PROPOSED

By notice of proposed rule making Commission invites comments by Mar. 20 to following related petitions to change tv table of assignments:

By **Jefferson Standard Bcstg. Co. (WBTV** ch. **3 Charlotte, N. C.**, and **WBTW** ch. 8 **Florence, S. C.)**, to assign ch. 8 to **Greensboro, N. C.**, by substituting ch. 13 for ch. 8 at Florence and ch. *8 for ch. *13 for educational use in **Charleston, S. C.**

By **Winston-Salem Bcstg. Co. Inc. (WTOB-TV** ch. 26 **Winston-Salem, N. C.)**, and **Sir Walter Television Co. (WNAO-TV** ch. 28 **Raleigh, N. C.)** to substitute ch. 13 for ch. 8 in **Florence** and ch. *8 for ch. *13 in **Charleston** and assign ch. 8, as well as all other channels now separately allocated to **Winston-Salem, High Point** and **Greensboro,** to those three cities on hyphenated basis; in alternative, they request that ch. 8 be assigned to Winston-Salem alone.

By **Paul E. Johnson** for **Granite City Bcstg. Co., Mount Airy, N. C.**, to assign ch. 8 to **Winston-Salem** by substituting ch. 13 for ch. 8 in **Florence** and ch. *8 for ch. *13 in **Charleston.**

By **Atlantic Bcstg. Co. Inc.** (am station **WJMX Florence)** to retain ch. 8 in Florence and add

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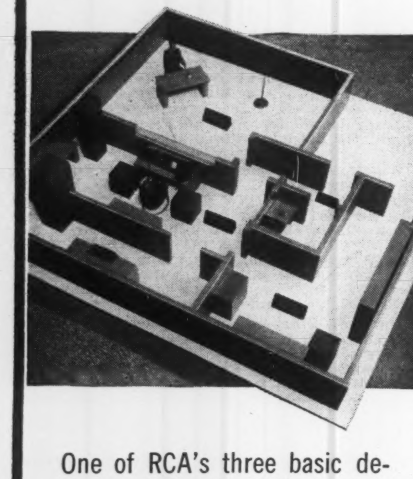

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ch. 13 there by substituting ch. *7 for ch. *13 in Charleston.

In connection with above, **Jefferson Standard** was ordered to show cause why its license for **WBTW** on ch. 8 in **Florence** should not be modified to specify operation on ch. 13, and **Winston-Salem** was ordered to show cause why its permit for **WTOB-TV** on ch. 26 at **Winston-Salem** should not be modified to specify temporary operation on ch. 8. Announced Feb. 13.

Translators

Morongo Basin TV Club Inc., Twentynine Palms, Calif.—Granted application for new tv translator station on ch. 70 to serve Twentynine Palms and Marine Corps base by translating programs of **KRCA** (ch. 4) **Los Angeles.** Announced Feb. 13.

Redwood TV Improvement Corp., Redwood Falls, Minn.—Granted cps for two new tv translator stations: ch. 77 to translate programs of **KSTP-TV** (ch. 5) **St. Paul,** and ch. 70 to translate programs of **WCCO-TV** (ch. 4) **Minneapolis.** Announced Feb. 13.

Libby Video Club, Libby, Mont.—Granted cp for new tv translator station on ch. 78 to translate programs of **KHQ-TV** (ch. 6) **Spokane, Wash.** Announced Feb. 13.

Powers TV Translator Inc., Powers, Ore.—Granted cp for new tv translator station on ch. 76 to translate programs of **KPIC** (ch. 4) **Roseburg, Ore.** Announced Feb. 13.

New Am Stations

ACTIONS BY FCC

Lompoc, Calif.—Elson Electronics Co.—Granted 960 kc, 500 w D. P. O. address 235 Quadro-Vecchio Drive, Pacific Palisades, Calif. Estimated construction cost $16,502, first year operating cost $48,000, revenue $55,000. **Thomas B. Friedman,** sole owner, is electronics engineer. Announced Jan. 30. (Corrected item.)

Shelby, N. C.—Eugene Slatkin and **Charles E. Melin** d/b as **Cleveland County Bcstg. Co.**—Granted 1390 kc, 500 w D. P. O. address % Mr. Slatkin, Box 248, Lincolnton, N. C. Estimated construction cost $12,695, first year operating cost $21,000, revenue $30,000. Mr. Slatkin is employe, **WLON Lincolnton,** and Mr. Melin is general mgr., Lincoln FCX Co-op., Lincolnton. Announced Feb. 13.

APPLICATIONS

Nashville, Ark.—R. G. McKeever, 1260 kc, 500 w D. P. O. address 1925 South 4th St., De Queen, Ark. Estimated construction cost $14,815, first year operating cost $20,000, revenue $25,000. Sole owner McKeever also owns **KDQN DeQueen, Ark.** Announced Feb. 13.

Cedar Rapids, Iowa—Laird Bcstg. Co. Inc., 1380 kc, 1 kw D. P. O. address 2355 South Webster St., Green Bay, Wis. Estimated construction cost $22,000, first year operating cost $65,000, revenue $80,000. Owner also is licensee of **WDUX Waupaca, Wis. Dorothy J. Laird** holds 100% of WDUX stock. Her husband, **Ben A. Laird,** is 83% owner of **WDUZ Green Bay, Wis.** Announced Feb. 17.

Ocean City, Md.—Wett Corp., 1420 kc, 500 w D. P. O. address J. L. O'Conner Jr., Box 61, Ocean City. Estimated construction cost $16,421, first year operating cost $36,000, revenue $43,000. Owners are **James Leo O'onner Jr.** (23.6%), **David William Beck** (20.7%), **Irwin Joseph Meyer** (19.2%) and others. Mr. O'Conner is in experimental engineering. Mr. Beck is water and sanitary installations superintendent. Mr. Meyer is telephone company commercial supervisor. Announced Feb. 17.

West Chester, Pa.—Brandywine Bcstg. Corp., 690 kc, 500 w D. P. O. address 123 South Broad St., Philadelphia. Estimated construction cost $35,153, first year operating cost $48,000, revenue $60,000. Owners are **John Boyd** (20.99%), **Joseph Seitchik** (17.49%), **Joseph C. Cobots** (13.99%), **Merrill B. Hayes** (13.99%) and others. Dr. Boyd is professor of biological chemistry. Dr. Seitchik is physician. Dr. Cobots is dentist. Dr. Hayes has medical doctorate and is financier. Announced Feb. 17.

Mequon, Wis.—Independent Television Inc., 1030 kc, 1 kw D. P. O. address Sol J. Kahn, 212 West Wisconsin Ave., Milwaukee. Estimated construction cost $24,552, first year operating cost $30,000, revenue $36,000. Owners are **Jack Kahn** (36.44%), **Max Osnos** (15.22%), **Lawrence A. Fleischman** (12.23%) and others. Mr. Kahn is in textiles. Mr. Osnos also owns 93% of **WTOH-TV Toledo, Ohio,** and **WBID-TV Detroit** and 15% of **WITI-TV Whitefish Bay, Wis.** Mr. Fleischman is in floor coverings, real estate, etc. Announced Feb. 13.

Existing Am Stations

ACTION BY FCC

KDES Palm Springs, Calif.—Granted increase in power on 920 kc D, from 500 w to 1 kw. Announced Feb. 13.

APPLICATIONS

KVSM San Mateo, Calif.—Cp to increase power from 1 kw to 5 kw; change ant.-trans. location; change studio location; install directional ant. daytime and new trans.; make changes in ground system and delete remote control operation of trans. Announced Feb. 17.

WJW Cleveland, Ohio—Cp to increase daytime power from 5 kw to 10 kw; install new trans.; make changes in directional ant. system (one additional tower) and change from DA-1 to DA-2. Announced Feb. 14.

New Fm Stations

ACTIONS BY FCC

San Diego, Calif.—KCBQ Inc.—Granted 107.9 mc, 9.3 kw unl. P. O. address 645 Ash Ave., San Diego, Calif. Estimated construction cost $8,255, first year operating cost $20,000, revenue $20,000. Owner is **Bartell Bcstrs. Inc.,** licensee of **WOKY Milwaukee, Wis.; KRUX Glendale, Ariz:; KCBQ San Diego** and **WILD Boston.** Announced Feb. 13.

Stockton, Calif.—Golden Valley Bcstg. Co.—Granted 92.9 mc. 1.525 kw unl. P. O. address Alan L. Torbet, 409 East Market St., Stockton, Calif. Applicant owns **KRAK Stockton;** individual owners are **Alan L. Torbet** (18.6%), **L. E. Chenault, Bert Williamson, Amelia Schuler** (each 17.5%) and others. L. E. Chenault, Mr. Williamson and Amelia Schuler own **KYNO Fresno, Calif.** Announced Feb. 13.

Braddock, Pa.—Matta Bcstg. Co.—Granted 96.9 mc, 68 kw unl. P. O. address 1233 Braddock Ave., Braddock, Pa. Estimated construction cost $5,060, first year operating cost $18,000, revenue $20,000. Owners are **William G. Matta, George C. Matta** and **E. R. Matta** (each ⅓). Announced Feb. 13.

FM Broadcasters Inc., Seattle, Wash.—Granted cp for new Class B fm station to operate on 98.9 mc; ERP 10.5 kw; ant. 1,070 ft.; engineering condition. Announced Feb. 13.

APPLICATION

Columbus, Ind.—White River Bcstg. Co., 93.5 mc, .760 kw unl. P. O. address Carr Hill Rd., Box 469, Columbus, Ind. Estimated construction

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cost $8,850, first year operating cost $2,500, revenue $2,500. Owner is **Findlay Publishing Co.** which also owns **WCSI Columbus, Ind.,** and **WFIN-AM-FM Findlay, Ohio.** Announced Feb. 17.

Ownership Changes

ACTIONS BY FCC

KFOX-AM-FM Long Beach, Calif.—Granted transfer of control of licensee corp. **(Hogan Bcstg. Corp.)** from **Arthur B. Hogan** to **Kevin B. Sweeney** (32%), **Harry L. (Bing) Crosby Jr., Kenyon Brown, George L. Coleman** and **Joseph A. Thomas** (each 17%) for $100,000 cash. Mr. Sweeney is president of **RAB**. Mr. Crosby owns 25% of **KCOP (TV) Los Angeles, Calif.,** and 6.12% of **KGLC Miami, Oklo.** Mr. Brown is 25% owner of KCOP, 49.99% owner of **KANS Wichita, Kan.,** and 22.15% owner of KGLC. Mr. Coleman owns 25% of KCOP and 6.45% of KGLC. Mr. Thomas is 25% owner of KCOP. Announced Feb. 13.

KPLA (FM) Los Angeles, Calif.—Granted assignment of license and cp from **School of Radio Arts to KPLA Inc.** for $40,000. KPLA will be owned by **John H. Poole** (75%) and **Don C. Martin** (25%). Mr. Martin is current licensee of KPLA (FM). Mr. Poole is licensee of **KBIG Avalon,** 49% owner of **KBIF Fresno** and holds cps for **KBIC-TV Los Angeles** and **KBID-TV Fresno** all **California.** Announced Feb. 13.

WIRL Peoria, Ill.—Granted assignment of license to **Frudeger Bcstg. Co. (Robert W. Frudeger,** president); consideration $325,000. Announced Feb. 13.

KFAD Fairfield, Iowa—Granted assignment of license to **Broadcasting Engineering Services Inc. (Gerard B. McDermott,** president, **KBUR Burlington)**; consideration $24,700. Announced Feb. 13.

WPON Pontiac, Mich.—Granted assignment of license to **Chief Pontiac Bcstg. Co. (Edward E. Wilson,** president); consideration $275,000. Assignee stockholders except Wilson have interest in **WILS Lansing, Mich.** Announced Feb. 13.

WFOR Hattiesburg, Miss.—Granted assignment of licenses to **Sheridan Inc. (B. W. Curry Jr.,** president); consideration $72,800. Announced Feb. 13.

KCSR Chadron, Neb.—Granted transfer of control from **Rachel R.** and **Robert W. Fouse** to **William H. Finch;** consideration $8,179 for remaining 60.31% stock. Announced Feb. 13.

WOTW-AM-FM Nashua, N. H.—Granted assignment of license from **Nashua Bcstg. Corp.** to **Gateway Bcstg. Corp.** for $155,000. Gateway Bcstg. is owned by **Theodore Feinstein** and **Gertrude Dane** (each 50%). Mr. Feinstein owns controlling stock in **WLYN Lynn, Mass., WTSA Brattleboro, Vt.,** and **WNBP Newburyport, Mass.** Gertrude Dane is housewife. Announced Feb. 13.

KNED McAlester, Okla.—Granted transfer of control to **Ray Van Hooser;** latter acquires remaining 80% interest for $32,000. Announced Feb. 13.

KVLF Alpine, Tex.—Granted acquisition of positive control by **Gene Hendryx** through the purchase of stock from **Jack W. Hawkins** and **Barney H. Hubbs;** consideration $5,400. Announced Feb. 13.

APPLICATIONS

KPIN Casa Grande, Ariz.—Seeks assignment of license from **John W. Parham** and **David A. Garbe,** d/b as **Pinal County Bcstg. Service,** to John W. Parham for $10,000. Mr. Parham formerly held 50% interest. Announced Feb. 13.

KPAY Chico, Calif.—Seeks assignment of license from **Rabell Enterprises** to **J. Ned Richardson** for $130,000. Mr. Richardson is financier, realtor, etc. Announced Feb. 17.

KYA-AM-FM San Francisco, Calif.—Seeks assignment of license from **KYA Inc.** to **Golden State Bcstrs. Inc.** for $1 million. New owner **(Bartell Bcstrs.)** is licensee of **WOKY Milwaukee, KRUX Glendale, Ariz., KCBQ San Diego** and **WILD Boston.** Announced Feb. 13.

KMYR Denver, Colo.—Seeks assignment of license from **Dolph-Pettey Bcstg. Co.** to **Empire Bcstg. Inc.** for $200,000. New owners are **Don W. Burden** (58.81%) and others. Mr. Burden also owns 42.10% of both **KOIL Omaha** and **KWIK Pocatello, Idaho.** Announced Feb. 14.

WBLJ Dalton, Ga.—Seeks acquisition of positive control of licensee corporation **(Dalton Bcstg. Corp.)** by **H. C. Kenemer** through purchase of stock from **T. W.** and **Mack Kenemer** for $30,000. H. C. Kenemer will then own 84%. Announced Feb. 17.

WHIE Griffin, Ga.—Seeks transfer of negative control of licensee corp. **(Telerad Inc.)** from **W. C. Courson** to **John T. Williams** for $5,250. Mr. Williams, whose ownership will be 50%, is account executive with **WLWA-TV Atlanta.** Announced Feb. 17.

WKLY Hartwell, Ga.—Seeks involuntary assignment of license from **Louie L. Morris** to **Max G. Pfaender,** administrator of the estate of Mr. Morris, deceased. Mr. Pfaender also owns **WKLE Washington, Ga.** Announced Feb. 14.

WSEL (FM) Chicago, Ill.—Seeks involuntary transfer of control of licensee corp. **(Chicago Skyway Bcstg. Co. Inc.)** from **William Irvin** to **Francis J. Curtis,** receiver in bankruptcy. Announced Feb. 13.

WFDS-FM Baltimore, Md.—Seeks assignment of cp from **William Scott Cook** to **Audiophonic Corp.,** no consideration involved. Mr. Cook will own 50% of new corporation formed for sole purpose of WFDS-FM ownership. Other owners: **Howard A. Wagonheim** and **Milton Schwaber** (each 25%). Mr. Cook is electronics engineer. Mr. Wagonheim is in motion picture theatre management. Mr. Schwaber is in real estate, investments and theatres. Announced Feb. 13.

WTIX New Orleans, La.—Seeks assignment of license from **Mid-Continent Bcstg. Co.** to **Orleans Parish School Board** as outright gift. Contingent on FCC approval of assignment of license of **WWEZ New Orleans** to **Mid-Continent** (see below), which will retain WTIX call letters. Announced Feb. 17.

WWEZ New Orleans, La.—Seeks assignment from **WWEZ Radio Inc.** to **Mid-Continent Bcstg. Co. (Todd Storz,** president) for $490,000. Other Storz stations are **WHB Kansas City, WDGY Minneapolis-St. Paul** and **WQAM Miami.** Announced Feb. 17.

Hearing Cases

FINAL DECISIONS

By memorandum opinion and order, Commission dismissed protest, and petition for reconsideration filed by **Dover Bcstg. Co. (WDOV) Dover, Del.,** directed against Dec. 18 grant of application to assign license to **WKEN Dover,** from **WKEN Inc.** to **Coastal Carolina Bcstg. Corp.** Announced Feb. 13.

By memorandum opinion and order, Commission granted protest by **New Mexico Bcstg. Co. (KGGM** and **KGGM-TV** ch. 13) **Albuquerque, N. M.,** and protest and petition for reconsideration by **Alvarado Television Co. Inc. (KOAT-TV** ch. 7) **Albuquerque,** to extent of postponing Dec. 18 grant of application of **Video Independent Theatres Inc.,** for mod. of cp of **KVIT** (ch. 2) **Sante Fe,** to move trans. from 2.8 miles northwest of Santa Fe to **Sandia Crest,** about 43 miles northeast of Albuquerque, move main studio from present site of trans. to within Santa Fe, increase ERP from 0.324 kw to 28.2 kw, with aur. 14.4 kw, and make other equipment changes designated the application for evidentiary hearing and made protestants parties to proceeding; scheduled oral argument for Mar. 24 on "economic issue", and made Alvarado party to proceeding. Announced Feb. 13.

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INITIAL DECISION

Hearing Examiner Herbert Sharfman issued initial decision looking toward dismissing application of **Louisiana Purchase Co.** for new tv station to operate on ch. 2 in **St. Louis, Mo.**, and granting application of **Signal Hill Telecasting Corp.** for mod. of cp to operate on ch. 2 instead of ch. 36 in St. Louis. Announced Feb. 17.

OTHER ACTIONS

Commission on Feb. 12 directed preparation of documents looking toward:

Granting application of **Plainview Radio** for new am station to operate on 1050 kc with 1 kw D, DA, in **Plainview, Tex.**, and denial of application of **Star of the Plains Bcstg. Co.** for new am station on same frequency with 250 w D, in **Slaton, Tex.** Initial decision of May 14, 1957 proposed grant of Star of the Plains application and denial of Plainview Radio application.

Granting application of **Radio Hawaii Inc.** to change frequency of **KPOA Honolulu, Hawaii,** from 630 kc to 650 kc and increase power from 5 kw to 10 kw unl. An initial decision of Dec. 19 proposed this grant.

Commission on Feb. 12 directed preparation of document in **Albany-Schenectady-Troy-Vail Mills, N. Y.,** tv rule making proceeding (which, among other things, modified license of **Copper City Bcstg. Corp.** to specify operation of station **WKTV** in **Utica** on ch. 2 instead of ch. 13) looking toward issuance of order to Copper City to show cause why it should not operate WKTV on ch. 2 at alternative site suggested in pleading of Jan. 30 by **Central New York Bcstg. Corp. (WSYR-TV** ch. 3 **Syracuse)** which, although over 60 miles from WSYR-TV, is only 169 miles from **WCBS-TV** ch. 2 **New York City,** and simultaneously order **CBS Inc.** to show cause why its license for WCBS-TV should not be modified to accommodate the operation of cochannel station WKTV at site 169 miles away.

WARM, WARM-TV (ch. 16) **Scranton, Pa.; WILK-TV (ch. 34) Wilkes-Barre, Pa.**—Permitted merger looking toward single tv operation on ch. 16, by granting (1) transfer of control of WARM and WARM-TV from **William W. Scranton** to **Transcontinental Tele. Corp.**; consideration $210,000 for 60% interest and (2) assignment of cp of WILK-TV to **Union Wyo.**, to receive 20% of Union stock, $260,000 of Union notes, and certain Transcontinent stock. Pending single tv operation at WILK-TV's trans. site, is proposed to operate WILK-TV temporarily as satellite of WARM-TV. Conditioned that WILK-TV authorization be surrendered upon whichever of following three events occurs first: (a) commencement of WARM-TV (ch. 16) operation at WILK-TV's present tower site as contemplated by Union's amended application for mod. of cp to increase power and change trans. site, etc., or (b) if, upon commencement of such operation, any other party applies for ch. 34 at Wilkes-Barre, or (c) six months after consummation of transfer of control of Union. Further, Union is required to dispose of **WARM (AM) Scranton,** within 90 days after transfer of control. Transcontinent is licensee of **WGR-AM-FM-TV Buffalo** and **WROC-TV Rochester,** both **New York,** and half owner of **WSVA-AM-FM-TV Harrisonburg, Va.** Announced Feb. 13.

Publix Television Corp., Miami, Fla.; South Florida Amusement Co. Inc., Perrine, Fla., and **WITV, Gerico Investment Co., Fort Lauderdale, Fla.**—Are being advised that applications of Publix and South Florida for new tv stations to operate on ch. 6, and Gerico to change operation of WITV from ch. 17 in Fort Lauderdale to ch. 6 in Miami, indicate necessity of hearing. Announced Feb. 13.

COMMERCIAL STATION BOXSCORE

Compiled by BROADCASTING through Feb. 19

	AM	FM	TV
LICENSED (all on air)	3,153	520	399[1]
CPs ON AIR (new stations)	57	16	103[2]
CPs NOT ON AIR (new stations)	94	62	107
TOTAL AUTHORIZED STATIONS	3,304	598	655
APPLICATIONS FOR NEW STATIONS (not in hearing)	397	39	78
APPLICATIONS FOR NEW STATIONS (in hearing)	111	9	51
TOTAL APPLICATIONS FOR NEW STATIONS	508	48	129
APPLICATIONS FOR MAJOR CHANGES (not in hearing)	233	20	41
APPLICATIONS FOR MAJOR CHANGES (in hearing)	34	0	13
TOTAL APPLICATIONS FOR MAJOR CHANGES	267	20	54
LICENSES DELETED	0	6	0
CPs DELETED	1	0	3

SUMMARY OF STATUS OF AM, FM, TV

Compiled by BROADCASTING through Feb. 19

	ON AIR		CP	TOTAL APPLICATIONS
	Lic.	Cps	Not on air	For new stations
AM	3,170	61	93	519
FM	520	16	66	51
TV (Commercial)	399[1]	105[2]	107	128

OPERATING TELEVISION STATIONS

Compiled by BROADCASTING through Feb. 12

	VHF	UHF	TOTAL
COMMERCIAL	420	84	504[3]
NON-COMMERCIAL	24	6	30[4]

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[1] There are, in addition, seven tv stations which are no longer on the air, but retain their licenses.

[2] There are, in addition, 38 tv cp-holders which were on the air at one time but are no longer in operation and one which has not started operation.

[3] There have been, in addition, 177 television cps granted, but now deleted (33 vhf and 144 uhf).

[4] There has been, in addition, one uhf educational tv station granted but now deleted.

WTVD (ch. 11) **Durham, N. C.**—Is being advised that application for mod. of cp to move trans. from a site 9 miles north of Durham and 20 miles north of Raleigh to about 32 miles southeast of Durham and 10 miles southeast of Raleigh, and increase ant. height from 1,010 to 1,510 ft. indicates necessity of hearing. Announced Feb. 13.

Telemusic Co., San Bernardina, Calif., and **Southwest Bcstg. Co. Inc., Redlands, Calif.**—Designated for consolidated hearing applications for new Class B fm station to operate on 95.1 mc; denied Telemusic request for inclusion of issue regarding financial qualifications of Southwest. Announced Feb. 13.

KSLM Oregon Radio Inc., Salem, Ore.; Severn Bcstg. Co., Reedsport, Ore., and **KBCH Lincoln Electronics Inc., Oceanlake, Ore.**—Designated for consolidated hearing applications of Oregon Radio to increase daytime power of KSLM from 1 kw to 5 kw, continuing operation on 1390 kc, 1 kw-N unl.; Severn for new am station to operate on 1380 kc, 1 kw D; and Lincoln to change facilities of KBCH from 1400 kc, 250 w unl. to 1380 kc, 1 kw D; denied requests of KSLM for immediate grant of its application and for inclusion of issue to determine financial qualifications of KBCH. Announced Feb. 13.

Entertainment Service Inc., Solvay, N. Y.; Rome Community Bcstg. Co., Rome, N. Y., and **James A. McKechnie, North Syracuse, N. Y.**—Designated for consolidated hearing applications for new am stations to operate on 1220 kc, 1 kw D; Rome with DA. Announced Feb. 13.

Louis Adelman, Hazelton, Pa., and **Guinan Realty Co., Mount Carmel, Pa.**—Designated for consolidated hearing applications for new am stations to operate on 1300 kc, 1 kw DA, D. Announced Feb. 13.

Sheffield Bcstg. Co., Sheffield, Ala.—Designated for consolidated hearing applications for new am stations to operate on 1290 kc, 1 kw D. Announced Feb. 13.

KONK Shelton, Wash.—Designated for hearing application for additional time to construct am station. Announced Feb. 13.

By letter, Commission denied request of **Storer Bcstg. Co.** for issuance of tax certificate pursuant to Sec. 1071 of Internal Revenue Code in connection with Storer application for assignment of licenses of stations **WBRC-AM-FM-TV Birmingham, Ala.,** to **WBRC Inc.,** which was granted by Commission May 8, 1957. Announced Feb. 13.

"Whatever your broadcast needs, go straight to Collins"

Routine Roundup

PETITIONS FOR RULE MAKING FILED

McClatchy Newspapers, KMJ-TV Fresno, Calif.—Petition requesting that **KFRE-TV** be required to operate on uhf channel; or in the alternative, that a notice of proposed rule making be issued so as to assign chs. 2, 5, *7 and 9 to Fresno and to delete ch. 5 at **Goldfield, Nev.,** and ch. 9 at **Tonopah, Nev.** Petitioner also requests issuance of order to show cause why its license for KMJ-TV should not be modified to specify operation on ch. 5 at **Patterson Mountain.** Announced Feb. 14.

Sandhill Community Bcstrs. Inc., WEEB Southern Pines, N. C.—Petition requesting that revised tentative allocation plan for Class B fm broadcast stations be amended by assignment of ch. 247 to Southern Pines, N. C. Announced Feb. 14.

ACTIONS ON MOTIONS

By Chief Hearing Examiner James D. Cunningham on February 11

Granted petition of **Wabash Valley Bcstrs., Vincennes, Ind.,** for dismissal without prejudice

Continues on page 195

CLASSIFIED ADVERTISEMENTS

Payable in advance. Checks and money orders only.

- DEADLINE: Undisplayed—Monday preceding publication date. Display—Tuesday preceding publication date.
- SITUATIONS WANTED 20¢ per word—*$2.00 minimum* • HELP WANTED 25¢ per word—*$2.00 minimum.*
- All other classifications 30¢ per word—*$4.00 minimum.* • DISPLAY ads $20.00 per inch.
- No charge for blind box number. Send replies to Broadcasting, 1735 DeSales St., N.W., Washington 6, D. C.

APPLICANTS: If transcriptions or bulk packages submitted, $1.00 charge for mailing (Forward remittance separately, please). All transcriptions, photos, etc., sent to box numbers are sent at owner's risk. BROADCASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted

Stations selling mail order specialties to senior citizens send rates to Box 268D, BROADCASTING.

If you are a salesman and feel you are ready for a big market like Washington, D. C., contact WEAM, Arlington, Va.

Management

General manager, who can invest to purchase an interest and manage music and news in excellent metropolitan market. Box 254D, BROADCASTING.

Sales

Good experienced radio salesman who can produce in highly competitive northeast Texas market of 60,000. Network 250 watter long established, modern programming, strong promotion with good list of prospects. $100.00 week guarantee against 15%. Excellent opportunity for advancement. Good character and business references required. Box 958C, BROADCASTING.

Texas opportunity for radio salesman. Guaranty and commission. List experience, billing, education, etc. Box 103D, BROADCASTING.

Salesman wanted for well established daytime station in middle west market of 30,000 people. Send complete resume. references and photographs. Box 241D, BROADCASTING.

Small market regional station in western state has sales opening. Some announcing duties. Right man can earn $7,000 to $8,500 per year. Outline experience and references. Box 278D, BROADCASTING.

Are you eager to make easy money. Sell for a good music station that is getting results for their advertisers. KBKC is expanding sales staff. The person we are looking for lives with his accounts, loves radio, and likes to sell. Guaranteed salary and 15 percent commission. Hospitalization and insurance. Music and news station and 18th size market. Send account list, photo and background to Tom E. Beal, General Manager, Radio Station KBKC, 436 West 47th Street, Kansas City, Missouri.

Account executives. Two stable, experienced sales-executive type men for local radio-tv time sales department. $8,000 to $10,000 year potential. Write, Keith Oliver, Sales Manager, WJIM, Lansing, Michigan.

Looking for experienced man for established radio station who can sell in a good wide-open market. $125 per week guarantee against 15%. Mail complete information to Bill Ewing, WTUX, Wilmington, Delaware.

New, sales minded ownership wants top-notch, experienced salesman for daytimer in Fort Worth, Texas. Commissions up to 20%. Prosperous market. Opportunity for producer to earn big money. Apply Bill Schueler, P. O. Box 7321, Ft. Worth.

Announcers

Expanding chain has immediate opening for experienced announcers at brand-new station in greater Pittsburgh area. Will be in operation in a few weeks. $90 to $95 per week to start, with regular raises and unusual opportunity for advancement into management. Minimum of 1 year experience required. All applicants must send tape, photo, resume with letter of application. Box 131D, BROADCASTING.

Wanted: Announcer with first phone for all night deejay show; engineering secondary. No maintenance. Personality and newscasting talent are "musts". Salary open, commensurate with ability. Box 161D, BROADCASTING.

Northeast CBS radio and tv affiliate looking for a good staff announcer, primarily for a.m. Good salary for right man. Send tape and resume. Box 200D, BROADCASTING.

RADIO

Help Wanted—(Cont'd)

Announcers

For better than average announcer-newsman, established kilowatter in pleasant prosperous Illinois city offers better-than-average-situation as to pay, extra benefits and opportunity. Must be sharp with general staff work including music, news, interviews and selling with a warm friendly personality. Send tape, resume to Box 220D, BROADCASTING

Announcer-engineer. South Georgia 5 kw daytimer needs combination announcer-first class engineer immediately, emphasis on announcing. Southerners only. Box 232D, BROADCASTING.

Good announcer wanted on daytime station in market of 30,000 in middle west. Prefer a man with first class ticket. Send tape, resume, photograph including references. Box 242D, BROADCASTING.

Higher than average pay plus good future opportunities for an experienced announcer with higher than average ability and versitility. Key personal qualities we are looking for are sincerity, maturity, and intelligence. Send recent photo, resume, and 7½ or 15 tape with first reply. Station located near Pittsburgh, Penna. Box 276D, BROADCASTING.

If you are a country-rock-n'-roll disc jockey with a good character gimmick, there may be a spot for you in the St. Louis area. Send air check, experience, photograph, references and salary requirements to William Bailey, General Manager, WIBV, Belleville, Illinois. Tapes will be returned.

KBUD, Athens, Texas, needs experienced, mature announcer. Salary commensurate with experience, ability.

New Mexico independent needs experienced news-music announcer. KPBM, Carlsbad, New Mexico.

Wanted: Announcer for a 1000 watt independent in city of 11,000 in southwest. Prefer an experienced radio man with knowledge of music, news and sports. Car necessary. Salary open. Some talent fees. Send full information, photo, tape and references to KSCB, Liberal, Kansas.

KWKH, Shreveport, La., 50,000 watts CBS has opening for experienced staff announcer who knows folk music. Send tape and particulars to Program Director.

Immediate opening for announcer-salesman interested in future. Contact Bill Tedrick, KWRT, Boonville, Missouri.

Top dj personality for area's leading music, news station. Must be warm, friendly, with outstanding voice quality. Thorough experience a necessity. Excellent salary and working conditions. Send air check, tape and complete information immediately to Art Burnham, Program Director WEEX, Easton, Pa.

WFRL, Freeport, Illinois, has immediate opening for experienced staff announcer. 48 hour week, overtime over 40 hours, paid vacations, free insurance, daytime operation. Write or call Bud Walters.

Announcer also announcer with first phone for top independent. Top pay for right men. Hospitalization and retirement plan. Copywriting helpful. Contact Jim Duncan immediately, WGGH Marion, Illinois.

Two staff announcers, must be experienced. One who knows hillbilly, one disc jockey for pop, news and staff duties. Send reference, tape and all information. Immediate opening. Prefer men with first class license but not essential. Radio Station WHNC, Henderson, N. C. Telephone 7136.

St. Louis area radio station needs a stable family man, highly qualified in gathering, writing and airing local news. He must also be able to do a good air record show. If you think you can qualify, send tape, recent photograph, references, news writing samples, experience and salary requirements to William Bailey, WIBV, Belleville, Illinois. Tapes will be returned.

Wanted: Experienced staff announcer 5000 watt midwest station. Send tape, picture, background to Manager, WKTY, LaCrosse, Wisconsin.

RADIO

Help Wanted—(Cont'd)

Technical

Transmitter engineer, no announcing. Car required. AM-FM station. Upstate New York. Box 981C, BROADCASTING.

UHF-tv NBC affiliate, located in two station market, needs two transmitter engineers. 1 year experience necessary. Box 236D, BROADCASTING.

Wanted: A first class engineer, announcer, good voice, strong on maintenance. No drifters wanted. Grow with a growing concern. Write Mike Donovan, Radio KANA, Anaconda, Montana, or call Logan 3-3443.

Announcer-engineer first ticket, news-music station. WSHE, Sheboygan, Wisconsin.

Engineer-announcer for 250 watt progressive station. Settled, sober, good credit. Send tape and photo. R. H. Thompson, WWNS, Statesboro, Georgia.

Production-Programming, Others

Accountant with experience in television who wants change from cold north to warm balmy south in climate excellent for arthritis, TB, etc. NCR machine and outside CPA make up monthly reports. Woman preferred but man acceptable. Salary $350.00 per month with raise if work satisfactory. If applicant can handle monthly P and L starting salary $500.00. Write Box 126D, BROADCASTING.

RADIO

Situations Wanted

Management

Net flagship executive—exceptional local station experience, extensive background, program, promotion, administration. Box 246D, BROADCASTING.

Young commercial manager, medium market experienced, college, married, seeks general management with investment opportunity. Box 257D, BROADCASTING.

Young, aggressive, competent, and reputable family man to manage southeastern market station. Write for personal interview. Box 281D, BROADCASTING.

400 hitter seeking challenging opportunity in faster league. Station or sales manager. Fifteen years extensive experience. Can hit to all fields. Family man. Best references. Require $12,000. Have bats will travel. Box 284D, BROADCASTING.

Successful sales manager-specialty announcer. Desires lucrative managership, college, married. Box 289D, BROADCASTING.

Aggressive, experienced young man, with managerial experience, program, sales, promotion desires management independent station. Goal, build your station number one market. Presently employed. Western states preferred. Write to Box 293D, BROADCASTING.

Manager-salesman. Presently managing No. 1 Pulse rated radio in eastern metropolitan city. Personally sell over 125,000 each year excluding national, agency and industry contacts. Best references including present company. I run stations on lowest overhead as possible. Box 297D, BROADCASTING.

Married man, 47, desires managership. 10 years experience as announcer, combo-man, salesman, program director and manager. Former school teacher and violinist. Earl Whitener, Farmington, Missouri.

Sales

Account executive, basic CBS radio-tv affiliate in southeast. Desires network or agency position. Best references. Now in New York and available for personal interview. Write Box 271D, BROADCASTING.

RADIO

Situations Wanted—(Cont'd)

Sales

Salesman, reliable, operation, car, sober, married, announcer 10 years experience, midwest, references. Box 282D, BROADCASTING.

Announcers

Basketball, baseball, football announcer. Seven years experience. Finest of references. Box 570C, BROADCASTING.

Attention sports minded stations. Exciting play-by-play sportscaster, dj. 5 years experience. Employed. Married. References. Box 112D, BROADCASTING.

DJ-announcer. Go anywhere. Ready now. Run own board. Can sell, too. Steady-no bad habits. Love to build audiences and grab accounts. Tape and resume. Box 166D, BROADCASTING.

Have first phone. Want broadcast experience and learn board work and announcing. Can go anywhere. Will send tape. Box 178D, BROADCASTING.

Announcer, 3 years experience seeks permanent position in upper midwest. Prefer Wisconsin or Illinois and live audition. Box 183D, BROADCASTING.

Young sportscaster desires station with heavy play-by-play program. Experienced in all phases of broadcasting. Box 230D, BROADCASTING.

Experienced, married man. A-1 voice. Los Angeles-DUnkirk 3-4600. Box 235D, BROADCASTING.

Manager says I'm worth $10,000 a year as dj. Can't pay it. Settle for $150/week. Prefer night or all night. Witty, educated. Program "class" pops only. No r&r or "top". Large markets only. Now in top thirty as pd but rather entertain. Box 237D, BROADCASTING.

I don't come cheap. I'm probably not worth my current earnings of $25,000 a year. But, I'm friendly. Top morning show, 50 kw major market. Voice changes, characterizations, funny (?) material. Ten years radio; four years tv personality. Major collegiate basketball and football. Must leave present operation, because I hate it. Highest of previous references. Box 239D, BROADCASTING.

Good midnight till dawn man, must earn $90. Wants good station. Box 240D, BROADCASTING.

Announcer, experienced, first phone, no maintenance, good news, commercial, dj. Box 250D, BROADCASTING.

Single midwest dj-newsman can relocate. Vet, college, tv and theater experience. Third phone. Tape on request. Box 251D, BROADCASTING.

Announcer, newsman seeks permanent position with good organization. Box 256D, BROADCASTING.

Top-rated dj seeks major market opportunity. Pleasant, informal style, salesmanship, good taste, Relocate anywhere. Box 264D, BROADCASTING.

Experienced dj prefers country music. Location not essential. Almost immediate availability. Box 265D, BROADCASTING.

2 top rated 2½ hour shows, 6 days. $150 minimum. Top jock 8 years. Box 267D, BROADCASTING.

By golly!!! If you can find a better morning man, hire him! First, hear tape of hot Storz, Noemac jock with Pulse proven magnetic audience appeal. The Utopia of showmanship. Box 279D, BROADCASTING.

RADIO

Situations Wanted—(Cont'd)

Announcers

Successful popular music deejay. Newscaster. Experienced. Negro. No accent. No jivetalk. References. Travel. Box 273D, BROADCASTING.

Negro personality-dj experienced, young, successful, mature, stable in key metro market. Wishes to relocate, married, college. Strong commercials, polished gift-of-gab. Knows all facets radio. Will travel. Box 285D, BROADCASTING.

Experienced, staff announcer permanent position only. Six years on-air experience all phases. No overnight moves considered, family. Box 287D, BROADCASTING.

Versatile radio announcer, personality dj, news, sportscasting, commercial selling. 23 vet, thoroughly trained by Pat Kelly. Will relocate, tape, resume on request. Box 288D, BROADCASTING.

Disc-jockey, experienced, vet, college, seeks opportunity. Tape and resume. Box 291D, BROADCASTING.

Announcer, deejay, newscaster good voice, four years experience first phone, no maintenance. Box 292D, BROADCASTING.

Strong newsman, staff wants radio and/or television. Fine voice. Box 294D, BROADCASTING.

Top-country dj personality, with library. Available March 15th. P. O. Box #35 or call 44-75081 Nashville, Tenn.

Experienced play-by-play sports, news, announcer. Sober, settled. Paul Barnett, 1489 Wellington, Memphis, Tenn.

Married announcer-newsman, experience 5 kw indie. Available immediately. Good references. John Holm, KBHS, Hot Springs, Ark., NA 3-6661.

Experienced announcer and control man, go anywhere, available now. Frank Mrowicki, 626 Union Street, La Salle, Illinois.

Announcer, 5 years experience, 26, vet. Seeking permanent position with good station. Prefer Florida, but will take good job anywhere. Good dj and news man. Write or wire Lloyd W. Nelson, Jr., Box 268, Milford, Mass.

Wanted—Job with small station. Willing to learn. Don Ryan, Box 22, Eveleth, Minnesota.

Technical

Engineer, 1st class FCC radiotelephone license, experienced am-fm audio, desire position as field sales engineer, with leading electronics mfg. College, willing to relocate. Box 979C, BROADCASTING.

Chief engineer, construction, maintenance, directionals, consulting. References. Family man seeking permanency. Immediate availability. Box 243D, BROADCASTING.

Interested in position of chief engineer with new or established station. Experienced in all phases of new construction. Box 277D, BROADCASTING.

Engineer, am and tv studio and transmitter experience. Good past record. Strong on maintenance. Box 283D, BROADCASTING.

Combo, 2nd phone, 25, deep resonant voice, college graduate, vet. Attending O'Connell Technical Institute. Write: 731 45th Ave., San Francisco.

3rd phone, 5 years, college, need job now. Will travel. Wayne Schutte, 613 E. 1st., Mitchell, S. D.

RADIO

Situations Wanted—(Cont'd)

Technical

Engineer, first class radio-telephone, thoroughly experienced in transmitter, control room and remote. Best of references can be furnished. Desires immediate employment in east. Please contact Kit Bush, 1431 Brierwood Avenue, Havertown, Penna.

Engineer-announcer, four years experience all phases, three chief. Want top production minded station. Now employed, references. Jack Teiken, Radio WOSH, Oshkosh, Wisconsin.

Production-Programming, Others

News director, editor-4 years experience, radio, tv, college degree. Have natural equipment, work hard, eager. Write Box 231D, BROADCASTING.

Steady, reliable man seeks position with a future. Five years with present employer, but want more permanent position. Available April or May first. Box 248D, BROADCASTING.

Experienced broadcaster desires programming, publicity, or announcing position. Salary must be commensurate with nine years experience, plus university training. Box 260D, BROADCASTING.

Sober, dependable family man age thirty. Five years radio. Strong, news gathering, reporting, special events. Experienced photography, public speaking, interviews. Desires television and/or radio news, special events. References. Box 261D, BROADCASTING.

TELEVISION

Help Wanted

Announcers

Newscaster: Eastern metropolitan vhf-radio. Cover beat, air results. $75. Box 244D, BROADCASTING.

Announcer-Director by aggressive vfh station in a rapidly growing southeastern market. Must be experienced in all types of commercial announcing and capable of directing. Box 259D, BROADCASTING.

TV announcer in strong vhf two-station market to handle all types of programming. Must be commercial and must have tv experience. Send photo, tape and background material to Program Director, WHIO-TV, Dayton, Ohio.

Technical

Assistant supervisor well established tv station in northeast with transmitter staff of 6, requires assistant transmitter supervisor. Must be technically qualified in measurement and maintenance of tv transmission equipment. Character and technical references required with application. Box 690B, BROADCASTING.

Unusual opportunity for inexperienced man who wants on-the-job training in tv transmitter operation. First phone required. Box 691B, BROADCASTING.

Assistant chief engineer needed by midwest network affiliate. The job consists of operational supervision, maintenance, and some operation. Box 249D, BROADCASTING.

TELEVISION

Situations Wanted

Management

Top producer in highly competitive prime eastern market for past four years in local and regional sales now looking for more responsibility. Present employer will give top references. Young, married and primarily interested in management future. Box 142D, BROADCASTING.

Ten year profit making record **sales** manager/ general manager, established reputation. Now employed sales manager major market vhf-tv/ radio. High personal billings. Desire manager/ sales manager radio or tv. Thorough experience quality background. Stable family man. Bonafide personal reason only this inquiry decision. Must be confidential. Box 193D, BROADCASTING.

Experienced, mature, employed program-sales executive, desires position as assistant to radio-tv general manager. Excellent in personnel, programming, national sales and fiscal planning. Best references current, past management. Write Box 252D, BROADCASTING.

WIND

Chicago

Needs two experienced announcers with personality, judgment and ambition for music and news staff duties. Send resume and audition tape with first letter including broadcasting experience to David C. Croninger, WIND, 400 N. Michigan Ave., Chicago 11, Illinois.

TELEVISION

Situations Wanted—(Cont'd)

Sales

Sales background, references, photo mailed immediately. $225 minimum. Write Box 892C, BROADCASTING.

Employed national sales manager, also experienced in programming, desires similar position top thirty markets. Best rep and station references. Prefer station where sales are not currently satisfactory. Write Box 253D, BROADCASTING.

Texas-souhwest tv-radio stations or advertising agency. Experienced sales manager-account executive. 11 years tv-radio all phases. Top record, references. Married, 35, college. Desires opportunity plus permanent position. Presently employed midwest. Box 266D, BROADCASTING.

Announcers

Radio know-how? I've got it! Now I'd like a radio-tv opportunity. Presently employed. Tape, resume available. Box 165D, BROADCASTING.

Live-filmed commercial experience. Thoroughly trained tv-radio. Seeking permanent staff announcer position. Box 295D, BROADCASTING.

Technical

Engineer, 1st phone, desires permanent tv position, experienced am-fm-audio. 2 years ALTEC field engineer, 29, family, college. Box 225D, BROADCASTING.

First phone, tv transmitter experience, desires permanent position radio or tv transmitter or mobile communication servicing, northeast Pennsylvania or Binghamton area. Box 270D, BROADCASTING.

Production-Programming, Others

Experienced tv radio newsman top midwest station desires relocation. Can write, edit, report, and deliver news. Photographic knowledge. Wants director, will take good staff job. Box 238D, BROADCASTING.

Floorman at big city northern station wants to direct in smaller southern or western market. B.A., vet. Box 263D, BROADCASTING.

TV program director with three years experience, currently in 75,000 set market. 32, married with two children, active churchman, senior college, seeks position in larger southwest market as program director or assistant. Box 269D, BROADCASTING.

Young woman with taste for producing educational programs desires job in coordinating educational programs of commercial station with schools, colleges, civic organizations or public services. Can announce, write, do program planning and handle publicity. Box 280D, BROADCASTING.

Production co-ordinator. National syndicated half-hour film series seen in 54 markets, seeks position with progressive tv station. Will relocate. Box 296D, BROADCASTING.

Job abolished in CBS retrenchment. TV producer, four years network credits, seeks employment Washington area. Know all phases network production, public affairs, convention coverage. Ten years reportorial experience including six years Washington. B.A. Top references. Box 298D, BROADCASTING.

We must let man go in economy wave. He is announcer, director, knows production, news, studio, remote, familiar with sales. Highly recommended. Needs job right away. Contact Program Manager, WTVP, Decatur, Illinois.

FOR SALE

House trailer converted into mobile studio and control room with plateglass studio window, built-in audio equipment including three-speed turntables. Ready to roll, $1600.00. Ernie Pate, WBIG Greensboro, N. C.

D.J.'s—New original comedy material, record intros, skits. Vol. I, $1.00. SPOT Productions, 175 Lakeshore Dr., Lake Hiawatha, N. J.

Stations

For sale 500 watt daytime radio station. Exclusive 30,000 population county market in central Texas. Box 169D, BROADCASTING.

Southwest, ideal climate. Metropolitan daytimer independent by owner. Box 255D, BROADCASTING.

FOR SALE—(Cont'd)

Stations

VHF television station in growing market and region priced at estimated fair market value. Financing can be arranged for responsible purchasers. Paul H. Chapman Company, 1182 West Peachtree, Atlanta.

Middle Atlantic, medium market, $65,000, terms. Chapman Company, 17 East 48th, New York.

Small market Florida station, $12,000 down payment. Chapman Company, 1182 West Peachtree, Atlanta.

Alabama, medium market, $75,000, terms. Chapman Company, 1182 West Peachtree, Atlanta.

Northeast single station market, $125,000, 50% cash down payment. Chapman Company, 17 East 48th, New York.

VHF-tv station, $450,000, terms. Chapman Company, 1182 West Peachtree, Atlanta.

Norman & Norman, Inc., 510 Security Bldg., Davenport, Iowa. **Sales, purchases, appraisals, handled with care and discretion. Experienced. Former radio and television owners and operators.**

Write now for our free bulletin of outstanding radio and tv buys throughout the United States. Jack L. Stoll & Associates, 6381 Hollywood Blvd., Los Angeles, Calif.

Equipment

UHF equipment, used, 1 kw GE transmitter, GE TY-24-B helical 4-bay antenna and all studio and transmitter equipment necessary for live, film and network operation. Available immediately. Very reasonable. Box 691C, BROADCASTING.

1 RCA fm transmitter BTF—250A with frequency and modulation monitor. Very reasonable. Available immediately. Box 234D, BROADCASTING.

Hewlett 600BR audio osc. $75.00. 4 Electro Voice 635 mikes new $40.00 each, 4-$150. Prices FOB. Box 262D, BROADCASTING.

RCA 1 kw fm transmitter with harmonic filter and built in variable pre-emphasis network. Available around the 1st of June. For particulars write or call Mr. Murchison, KPOL, Los Angeles 5, Calif.

1-GE limiting amplifier type BA-5-A complete with GE power supply type BP-4-A in excellent condition. Price $250.00. Ernie Pate, WBIG Greensboro, N. C.

Presto 16" inside-out recording lathe with Audak cutting head (recently factory rebuilt). Also brand new Gates remote meter kit with 3" meter (O-5RFA), thermocouple, rheostat, chokes and capacitors. $50 for lathe or kit. Chief Engineer, WBKV, West Bend, Wisconsin.

540 feet of Andrews 3⅛ inch #452 vhf transmission, 4 elboes, gas barrier, gas inlet coupling, miscellaneous hangers, expansion joints, insulators, etc. New, never uncrated. Contact Manager, WLNA, Peekskill, New York.

Magnecord M-90. Year old. Full track. Little used. Reasonable. Grant, 2336 Commonwealth, Chicago, Illinois.

FOR SALE—(Cont'd)

Equipment

Two federal model FTL 27B microwave units, 2000 mcs, 10-watt output power with four 10-foot dishes; ideal for long haul, can be multiplexed if desired. Formerly used to feed area now served by BELLTEL; $3,750 each. WTCN Minneapolis, Minnesota.

Video monitors — 8 megacycle — plug-in construction. Miratel monitors are used by 80% of the present television stations. 14"-$215.00, 17"-$219.00, 21"-$259.00. Factory direct sales. Why pay master monitor prices for your utility requirements? Our monitors have been delivered under several trade names. Write—Miratel, Inc., 1080 Dionne St., St. Paul 13, Minnesota.

WANTED TO BUY

Stations

Have $20,000. Do you want to retire and pass along responsibility for radio station in west or southwest with greater earning potential in return for monthly income? No brokers. Box 247D, BROADCASTING.

Equipment

Good used 5 kw air-cooled transmitter and 3 head Magnecorder. Box 233D, BROADCASTING.

Wanted, 10 kw fm transmitter and associated equipment including tower. Complete details to Box 258D, BROADCASTING.

Gates studioette speech imput console type 52CS, or RCA single channel console. Chief Engineer, WBKV, West Bend, Wisconsin.

Wanted: Audio consolette. WDOR, Sturgeon Bay, Wisconsin.

New or used carrier-current transmitter and console for school radio station. Limited budget. WGLG, Emory, Virginia.

FM transmitter: 250W, 1 or 3 kw with monitors. Prefer GE or RCA. Box 221, Lebanon, Tennessee.

List with us, net to you. We have buyers for radio and tv stations. HOLCO, 514 Hemp. Ave., W. Hempstead, N. Y.

INSTRUCTIONS

FCC first phone preparation by correspondence or in resident classes. Our schools are located in Hollywood, California and Washington, D. C. For free booklet, write Grantham School, Desk B2, 821 - 19th Street, N. W., Washington, D. C.

FCC first phone license in six weeks. Guaranteed instruction by master teacher. Phone FLeetwood 2-2733. Elkins Radio License School, 3605 Regent Drive, Dallas, Texas.

Since 1946. The original course for FCC 1st phone license. 5 to 6 weeks. Reservations required. Enrolling now for classes starting March 5, May 1, June 25, September 3, October 29. For information, references and reservations write William B. Ogden Radio Operational Engineering School, 1150 West Olive Avenue, Burbank, California.

Make your RADIO and TV future secure

with a

First Class F. C. C. License

GRANTHAM TRAINGING PREPARES YOU

Grantham School of Electronics *specializes* in preparing students to pass FCC examinations. We train you quickly and well. All courses begin with basic fundamentals—NO previous training required. Beginners get 1st class *commercial* (not amateur) license in 12 weeks!

A few of our recent graduates, the class of license they got, and how long it took them:

	License	Weeks
Edward Dahl, 7800 Old Chester Rd., Bethesda, Md.	1st	11
Beamon Meares, 1536-17th St., NW, Washington, D.C.	1st	11
Larry Pacifico, 65 Main St., Roseto, Pa.	1st	12
Basil D'Imperio, 2223 H St., NW, Washington, D.C.	1st	12
John Ward, 407 E. Cowden Ave., Midland, Texas	1st	10
Herbert Halbig, 315 Park St., Tupper Lake, N.Y.	1st	11
Vregh Godoshian, 312 E. Wilson St., Pontiac, Mich.	1st	11
Antone Mello, 68 Union St., Nantucket, Mass.	1st	10
James Farish, 926 Cardone Ave., Reno, Nev.	1st	12
Charles Page, General Delivery, Yuma, Ariz.	1st	16
James Craig, 4004-19th St., S., Arlington, Va.	1st	11

TWO COMPLETE SCHOOLS: *To better serve our many students throughout the entire country, Grantham School of Electronics maintains two complete schools—one in Hollywood, California and one in Washington, D. C. Both schools offer the same rapid courses in FCC license preparation, either home study or resident classes.*

MAIL TO SCHOOL NEAREST YOU.

Grantham Schools, Desk B-6

821 19th Street N. W.
Washington 6, D. C.

OR

1505 N. Western Ave.
Hollywood 27, Calif.

Please send me your free booklet, telling how I can get my commercial FCC license quickly.

Name ____________________

Address ____________________

City ____________ State ________

RADIO

Help Wanted

Management

WANTED—IN FLORIDA

Business Manager for TV-Radio combination operation. Require administrative ability plus thorough knowledge of accounting and TV-Radio billing practices. Send full resume. Include photo and salary desired.

Box 274D, BROADCASTING

Announcers

WANTED: DISC JOCKEY

Leading Negro station in major northern market looking for experienced Negro air personality who knows how and wants to sell sponsors' products. Only top men considered—Send complete resume and picture. Replies held in strictest confidence. Box 286D, BROADCASTING.

TOP MONEY
FOR
TOP D.J. PERSONALITY

$15,000 a year. Number One station. Air mail tape and all information immediately.

Box 299D, BROADCASTING.

RADIO

Situations Wanted

Management

MR. OWNER:
WE'LL REJUVENATE YOUR NETWORK STATION

There is available at the present time the only management team in the industry which has worked successfully individually with the outstanding independent operators in the nation. Your over-all rating and economic problems will be solved by this two-man powerhouse. If you are in a major market and want to become once again the Number One station, write or wire us immediately as this opportunity for you may not arise again.

Box 290D, BROADCASTING.

Production-Programming, Others

THIS NEWSMAN . . .

. . . in broadcasting since 1942 is delivering and will for you. Looking for the better income a larger market will afford. 34 years old, married, 2 children. Best references, even from the competition. Now news director top station top S. W. market. 5 years tv. All particulars on request.

Box 245D, BROADCASTING

WANTED

Midget with announcing voice for the new WGH to put on our quickie announcements and man our midget trailer.

APPLY

WGH RADIO
NORFOLK, VIRGINIA

RCA IMAGE ORTHICON CAMERA
TK-11A
STUDIO CAMERA CHAIN (*ALMOST NEW*)

Taken in trade on

SARKES TARZIAN, INC., I.O.

New Price—$14,300—Will sell for $10,250
GUARANTEED PERFECT CONDITION

Write or call | Broadcast Equipment Division
SARKES TARZIAN, Inc., Bloomington, Indiana

TELEVISION

Situations Wanted

Management

Job Wanted by Man with Record . . .

. . . a past record of over 20 years experience as a program-production manager in the theater, radio and television.

I'm in my 40's.

I have been associated with quality operations in the Midwest including KRNT (Des Moines) and WCCO Television (Minneapolis). I have changed positions for advancement; never because of disagreement with management.

I am qualified — through my experience and ability — as an assistant manager in radio or television — or as production-program manager. Will gladly furnish rundown of experience and list of employers including the one I just left.

CHARLES D. (Chuck) MILLER
301—5th Ave., No. Hopkins, Minn.
Telephone: WEst 8-4621

FOR SALE

Equipment

FOR SALE

Give us an offer on this used equipment

1. Power Supply for SCR 522
2. Base Reflex Cabinet and 12" speaker.
3. 2300 feet RG 59 U
4. Gates 51S Utility Amplifier ten years old.
5. Home Made magnacord tape amplifier and monitor channel.
6. Gates Limiter 28 CO, condition as is.
7. 51A limiter amplifier. No tubes. Ten years old.
8. Gates 28 CO, modified Limiter, Ten years old.
9. Presto Disc Recorder. Professional Model. Records 33 and 78 inside out.
10. Modulation Monitor. No tubes. Gates Model Mo. 2639. Ten Years old.
11. Home made tape magnacord. Tape amplifier with tubes.
12. Gates Recording amplifier Mo. 2559, no tubes, ten years old.
13. General Radio 1181A. Frequency Monitor.
14. Home Made magnacord amplifier and monitor channel. No tubes.

Or an offer on this new Hewiett Packard Video Monitor, five years old but not used or used Portable Magnacord, ten years old, presently used in recording room. $300.00.

Box 275D, BROADCASTING

RADIO AND TELEVISION STATIONS
YOUR SOURCE FOR:
HIGH CONDUCTIVITY ELECTROLYTIC

Bonding copper strapping—.016" to .064" thick 1" to 12" widths
Copper ground wire—#8—#10—#12 gauge
Copper expanded screen mesh—.026" x 8' x 24'
Write for quotation—advise footage needed

J. L. Clark Metals Co. 2108 S. Ashland Ave.
Chicago 8, Ill. Haymarket 1-4533

TAPE RECORDERS

All Professional Makes
New—Used—Trades
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STEFFEN ELECTRO ART CO.
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Milwaukee 8, Wisc.
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A Specialized Service For
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1736 Wisconsin Ave., N. W.
Washington 7, D. C.

FOR THE RECORD

continues from page 190

of its am application and retained in hearing status am applications of **Hirsch Bcstg. Co. (KFVS) Cape Girardeau, Mo.**, and **The Firmin Co., Vincennes, Ind.**

Granted petition of **North Dakota Bcstg. Co. Inc.**, for leave to file further opposition to motion of **WDAY Inc.**, party-intervener, to enlarge issues governing proceeding on application of North Dakota for new tv station to operate on ch. 11 in **Fargo, N. D.**

By Hearing Examiner Jay A. Kyle on February 13

On own motion and with concurrence of all counsel in proceeding on am application of **Humphreys County Bcstg. Co., Belzoni, Miss.**, ordered that hearing scheduled for Mar. 10 is set for Mar. 3 at 9 a.m.

By Hearing Examiner Millard F. French on February 13

Upon oral request of counsel for Safety and Special Radio Services Bureau, and with consent of all other parties in proceeding re application of **Borough of Lemoyne, Pennsylvania, Lemoyne, Pa.**, ordered that hearing scheduled for Feb. 17 is continued to Mar. 4.

Granted petitions of **Acadian Television Corp.**, and **Evangeline Bcstg. Co. Inc.**, for leave to amend their applications for new tv stations to operate on ch. 3 in **Lafayette, La.**, so as to specify new trans. and ant. locations and make other minor changes in their proposals with respect to ant. height, cost of station construction and engineering reports.

By Hearing Examiner Herbert Sharfman on February 13

Granted motions of Broadcast Bureau and **Signal Hill Telecasting Corp.**, for corrections in various respects to transcript in ch. 2 proceeding, **St. Louis, Mo.**

By Hearing Examiner Thomas H. Donahue on February 11

With consent of all other parties to proceeding, ordered that oral request of counsel for Broadcast Bureau for extension of prehearing conference date is granted, and prehearing conference scheduled for Feb. 14 be held April 10 in proceeding on am applications of **South Norfolk Bcstg. Co. Inc., South Norfolk, Va.**, and **Denbigh Bcstg. Co., Denby, Va.**

BROADCAST ACTIONS

By Broadcast Bureau

Actions of February 14

KITO San Bernardino, Calif.—Granted assignment of cp to **Radio Associates Inc.**

WTAE McKeesport, Pa.—Granted mod. of cp to make change in trans. location (coordinates [seconds] only) and ant. system; ant. height 960 ft.

WFDF Flint, Mich.—Granted request to cancel license for aux. trans. and mod. of aux. license.

KXLY Spokane, Wash.—Granted request to cancel cp to install new trans. and change studio location.

WRC-FM Washington, D. C.—Granted extension of authority to remain silent for additional 30 days.

WCDC (TV) Adams, Mass.—Granted extension of completion date to Aug. 15.

Actions of February 13

KPID Payette, Idaho—Granted license for am station.

KVIP Redding, Calif.—Granted license for am station and specify studio location and remote control point.

KFAC Los Angeles, Calif.—Granted license covering change in type of aux. trans.

KDLR Devils Lake, N. D.—Granted license covering installation of new trans.

WKVM San Juan, P. R.—Granted license covering change in frequency, increase power, install new trans. and DA-1, change trans. and studio locations and make changes in transmitting equipment.

KTOK Oklahoma City, Okla.—Granted cp to use old main trans. as aux. trans. at present main trans. site.

WHMA Anniston, Ala.—Granted cp to install new trans. as aux. trans. at present main trans. site while employing directional ant. nighttime, and operate trans. by remote control while using non-DA.

KCLE Cleburne, Tex.—Granted cp to install new trans. as alternate main trans. at present main trans. site and operate trans. by remote control; condition.

WLAN-FM Lancaster, Pa.—Granted cp to change type trans.

WEZL Richmond, Va.—Granted mod. of cp to change type trans. and make changes in ant. system.

WNEP-TV (formerly **WARM-TV**) **Scranton, Pa.**—Granted mod. of cp to change trans. location to **Penobscot Knob**, south of **Wilkes-Barre, Pa.**, change ERP to vis. 955 kw, aur. 479 kw, ant. height 1,090 ft., change type trans., type ant., studio location, and make other equipment changes.

The following were granted extensions of completion dates as shown: **WHLI Hempstead, N. Y.**, to 5-1; **WCMR Elkhart, Ind.**, to 5-29; **WOOO Deland, Fla.**, to 8-27.

KSDA Redding, Calif.—Granted authority to remain silent for period of 30 days effective 10:00 p.m. PST signoff Saturday 2-8 to allow for financial reorganization.

PEOPLE

A WEEKLY REPORT OF FATES AND FORTUNES

ADVERTISERS & AGENCIES

Joseph Allentuck, assistant treasurer, Buchanan & Co., N. Y., to Reach, McClinton & Co., that city, as comptroller, newly-created post. Mr. Allentuck was comptroller for 16 years at defunct Biow Co., joining Buchanan two years ago.

William C. Pank, for- ► merly senior vice president, director and member of plans board as well as account supervisor at Calkins & Holden, N. Y., joins Reach, McClinton, as vice president, account supervisor and member of plans board.

A. E. Staley III, advertising director of A. E. Staley Mfg. Co., Decatur, Ill., to Dancer-Fitzgerald-Sample, Chicago, as vice president.

R. Channing Barlow, account group head, **Charles Mittelstadt,** account executive, and **Edward Whitehead,** account executive, all have been named vice presidents of Marschalk & Pratt division of McCann-Erickson, N. Y. **Charles Keilus,** director of films at Van Praag Productions, has joined agency as television and radio producer.

Louis Meisel, formerly account executive with Dowd, Redfield & Johnstone, N. Y., to Ovesey & Straus Adv., that city, as vice president and member of plans board.

Elmer F. Jaspan, radio-tv director, Bauer & Tripp, Philadelphia, named vice president in charge of radio-tv.

Robert J. Christopher, account group supervisor, and **Bruce K. Stabelfeldt,** account executive, elected vice presidents at Waldie & Briggs Inc., Chicago.

Jan Gilbert Stearns, timebuyer, Doyle Dane Bernbach, N. Y., has resigned.

Paul G. Indorf, formerly copy supervisor, Dancer-Fitzgerald-Sample, to Street & Finney, N. Y., as copy chief.

R. Wells Brown, senior ► account executive, BBDO, S. F., to Compton Adv., N. Y., as account executive.

Thomas S. Carroll, formerly vice president in marketing division of George Fry & Assoc., N. Y., management consultant firm, to newly-created position of general manager, marketing service, Lever Bros., N. Y.

Gilbert J. Supple, tv copy chief, C. L. Miller Co., and **Larry C. Varvaro,** account executive, Kenyon & Eckhardt, both join Richard K. Manoff Inc., N. Y., as head of commercial production and assistant to president, respectively.

David Lundy, sales manager of KGO San Francisco, appointed manager of Blair-Tv's Los Angeles office, replacing Frank Moreland, resigned. Mr. Lundy assumes duties March 1.

Frank O'Connor, assistant vice president in tv and radio department, will move from New York to Hollywood office of Ted Bates & Co., and **Jerry Chester,** Program Services Inc., will join New York office to head up program development in East for Bates. Mr. O'Connor has been with agency for 12 years and will head program development on West Coast. Mr. Chester was with NBC as daytime programming director for three years before joining Program Services Inc.

Thomas C. Elliot, with traffic department, Young & Rubicam, to traffic manager of Anderson & Cairns, N. Y. Before joining Y&R in 1956, Mr. Elliot was production manager of Harold Cabot Agency, Boston.

Joe Spery, Campbell-Mithun, Minneapolis, joins agency's New York office as radio-tv production manager.

Estelle Ellis, head of her own consultant service, Business Image Inc., to Norman, Craig & Kummel, N. Y., as consultant on Dow Chemical Co. account.

Arthur T. Castillo, assistant new products manager, toilet articles division of Colgate-Palmolive Co., named assistant to **Brooks Elms,** account executive for Pall Mall cigarettes, at Sullivan, Stauffer, Colwell & Bayles, N. Y.

Dr. Ben H. Alexander, formerly manager of semi-conductor division, CBS-Hytron, appointed research director for Paper Mate Co., subsidiary of Gillette Co., with headquarters at plant in Santa Monica, Calif.

Geri Litvak, director of station relations activities for J. Walter Thompson Co., Chicago, and member of agency's broadcast exploitation team, has resigned and is taking up residence in Seattle, Wash. During her association with JWT, she helped agency pioneer in broadcast exploitation for such clients as Seven-Up Co., Weco Products and Jos. Schlitz Brewing Co.

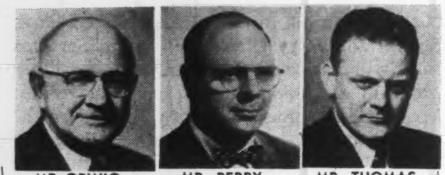
Alton B. Copeland, media group supervisor at BBDO, N. Y., to Needham, Louis & Brorby, Chicago, as assistant media director. **Thomas D. Thomas,** formerly with Cartoonists Inc., to NL&B radio-tv department as producer and **George Soter** promoted from senior writer to copy director in agency's New York office.

Donald Stuart Hillman, executive producer and creative supervisor, live and film programming-production, N. W. Ayer & Son, N. Y., has joined Emil Mogul Co., that city, as executive tv-radio producer. Mr. Hillman succeeds **Henry Colman,** resigned.

Jack Payne, formerly radio-tv writer-producer at Tatham-Laird Inc., Chicago, to copy staff of D'Arcy Adv., St. Louis. He succeeds **John Evans,** resigned to join Canyon Films, Phoenix, Ariz., as writer-producer-director.

William P. Croasdale, formerly with radio-tv department of N. W. Ayer & Son, N. Y., to agency's service department.

Frank J. Reynolds, president and director, Albert Frank-Guenther Law Inc., N. Y., died Feb. 14 following heart attack.



MR ORWIG MR. PERRY MR. THOMAS

H. I. ORWIG and James L. Perry have been elected senior vice presidents and John B. Thomas a vice president at The Buchen Co., Chicago. They all are active on the agency's accounts.

FILM

Edward W. Rinker, account executive at Kling Film Productions, Chicago, elected vice president.

William Sackheim, director for Screen Gems, Hollywood, for four years, appointed director of programming.

Scott McKeown, formerly southeast sales representative for Richard Ullman Inc., producer and distributor of animated commercials, appointed southeast representative for ABC Film Syndication, headquartering in Richmond, Va.

Joseph Brun, director of cinematography on feature films for various independent producers and cameraman for 30 years, appointed cinematography director of Transfilm Inc., N. Y., producer of tv film commercials and industrial films.

Leslie H. Norins, sales manager, KTTV (TV) Los Angeles, and **Terry O'Neill,** vice president of Associated British Pictures, join New York sales staff of Television Programs of America. **Lou Boutin,** who resigned several months ago, is resuming his position as account executive in western division.

NETWORKS

Elmer W. Lower, director of special projects for CBS News, to newly-created post of director of operations. Mr. Lower will have direct executive supervision of sports, special events, syndicated newsfilm, film production, program sales and information services. He also will continue to head organizational work for political conventions, elections, inaugurations and other joint radio-tv special events.

Gladys Krieble, reporter and author, has been appointed Buenos Aires correspondent for Mutual.

Art Baker, m.c. of NBC-TV's *End of the Rainbow* (Sat. 10-10:30 p.m.) has resigned because of other commitments. He will be succeeded by **Bob Barker** who will continue as m.c. of network's *Truth or Consequences* (Mon.-Fri. 11:30 a.m.-noon).

Bob Feller, former Cleveland Indians pitcher, has been signed by MBS as play-by-play broadcaster of *Game of the Day*.

Abraham H. Siegel, 28, research statistician for ABC-TV, died Feb. 11 at Wadsworth Hospital in New York. He had been with ABC-TV since March 1956. Prior to that he was with Alfred Politz Research Inc. as coding supervisor.

STATIONS

Roy M. Flynn, general manager of KRLD-TV Dallas, and **W. A. Roberts,** general manger of KRLD, promoted to vice presidents of television and radio, respectively.

◄ **Jerry Carr,** program and news director of WHLI-AM-FM Hempstead, N. Y., elected vice president. He joined stations in 1947 as newsman.

James P. Hensley, formerly sales manager of WBBM Chicago, to KOME Tulsa, Okla., as vice president and general manager.

Howard Springer, assistant secretary of Hygrade Food Products Corp., Detroit, to WJBK-TV that city as comptroller. ►

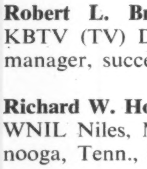
Vernon L. Wickre, business manager, KOSI Aurora, Colo., named station manager.

George Andrick, local sales manager, WSAZ Huntington, W. Va., named station manager.

Edward T. McCann, formerly commercial manager WNEB Worcester, Mass., to WCOP Boston as sales manager.

Robert L. Brown, local sales manager, KBTV (TV) Denver, named national sales manager, succeeding **John Henry,** resigned.

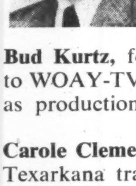
Richard W. Holloway, formerly manager of WNIL Niles, Mich., to WDEF-TV Chattanooga, Tenn., as national sales manager.



◄ **Frederick H. Elliott Jr.,** formerly account executive, KDKA Pittsburgh, to WHAM Rochester, N. Y., as local sales manager.

Bud Kurtz, formerly with WHIS Bluefield, to WOAY-TV Oak Hill, both West Virginia, as production manager.

Carole Clements, formerly with KCMC-TV Texarkana traffic department, to KFJZ-TV Fort Worth as traffic manager.



◄ **Don Perris,** assistant to general manager, WEWS (TV) Cleveland, named assistant general manager. He joined WEWS in 1948 as newsman.

John M. Grubbs, news-talent-production supervisor, WBZ-WBZA Boston-Springfield, Mass., named assistant program manager.

Jean Grant, assistant promotion manager, WAGA-TV Atlanta, to KFSD-TV San Diego as assistant to promotion manager.

Laurese Byrd Gordon, promotion consultant and freelance writer, to WTOP Washington as director of promotion and advertising, succeeding **William J. Wiggins,** resigned.

Robert B. Harris, formerly promotion manager of WSEE (TV) Erie, Pa., to WSTV Inc., Steubenville, Ohio, as promotion director. WSTV is promotion headquarters for Friendly Group stations.

Darlene Pearson named continuity director of KTRK-TV Houston, succeeding **Sara Fritz,** who has moved to West Coast.

Chet Collier, educational director of Westinghouse Broadcasting Co.'s WBZ-TV Boston, has joined New York staff of Westinghouse Broadcasting as executive producer in national program department. He will direct and produce educational and public affairs programs originated by WBC and its group of stations and also will work on program development, including both commercial and educational programs.

Stan Schloeder, formerly with tv sales staff of Katz Agency and chief timebuyer for Ruthrauff & Ryan, **Richard C. Landsman,** previously assistant sales manager of WBAL-TV Baltimore; Paul Maguire, with NBC Spot Sales for three years, and **Charles McGregor,** formerly midwest sales manager for Sy Weintraub organization, join WABD (TV) New York as account executives.

Bill Davidson, after 16 years with ABC in Hollywood, joins KMJ-TV Fresno, Calif., as writer-producer-announcer.

Jim Wooddell, newsman, KTSA San Antonio, to WCPO Cincinnati, Ohio, news staff.

Frank Sweeney, Chicago freelance announcer, to staff of WBBM-TV that city. **Bill Fontain,** announcer on WBBM radio, assigned to WBBM-TV.

Edward L. Wiebe, formerly with WFMF Chicago and WLOL Minneapolis, and **Philip Dale Richardson,** for past 2½ years station manager of WDQN Du Quoin, Ill., have joined sales staff of KRUX Phoenix.

Joe Buerry, formerly with WJWL Georgetown, Del., to WMYR Fort Myers, Fla., announcing staff.

Steve Kirk, d.j., WTRX Bellaire, Ohio, joins WSAZ Huntington, W. Va., in similar capacity.

Tony Dugay, formerly with KENS-TV San Antonio, to KTBS-TV Shreveport, La., announcing staff.

Ken and **Ann Elliott,** New Orleans husband-wife d.j. team, join WJBW that city and will m.c. *Jack the Cat and Jacqueline the Kitten*.

Charles Arlington, formerly with KHJ Los Angeles, to KFWB that city news staff. He succeeds **Bill Daniels,** resigned.

Dick Horning, former chief of United Press Bureau in Pakistan, joins WTCN-AM-TV Minneapolis-St. Paul as night news editor. Prior to his Pakistan assignment, he was Tokyo correspondent.

William Drenten, associated with WBNS-TV Columbus, Ohio, since 1952, has been appointed news editor. Mr. Drenten is credited with organizing station's system of cameraman correspondents.

Don Perrie, formerly with WBRZ-TV and WJBO Baton Rouge, La., to WWJ-AM-TV Detroit news department.

Ralph Renick, vice president in charge of news, WTVJ (TV) Miami, appointed Florida state chairman for Sigma Delta Chi.

Dale B. Hornung (Dale McIntyre), general manager of WMIC Monroe, Mich., named general chairman of 1958 United Fund Greater Monroe County Torch Drive.

Edwin K. Wheeler, general manager of WWJ-AM-TV Detroit, on Feb. 17 entered Advanced Management Program at Harvard U. Graduate School of Business Administration. He will be on leave from WWJ stations until May 17. In his absence, **Don DeGroot,** assistant general manager, will be in charge.

W. Harold Gray, 60, who had been doing freelance commercial work, died Jan. 14. He started with WDBJ Roanoke, Va., in 1925 as announcer and was with WBIG Greensboro, N. C., WKPT Kingsport, Tenn., and WFLO Farmville, Va.

REPRESENTATIVES

Richard E. Farnham, formerly commercial manager of WTAN Clearwater, Fla., has joined radio sales staff of NBC Spot Sales, N. Y.

Al Parenty, Chicago sales staff, *Television Age,* to Young Television Corp., Chicago, as salesman.

MANUFACTURING

Philip D. Reed, board chairman of General Electric Co., N. Y., retires, effective April 23. He will continue to serve after that date as chairman of finance committee through 1959, when he will end active service at age 60. He joined GE in 1926 as attorney and has been board chairman since 1939.

◄ **Rear Admiral Frederick R. Furth** (U.S.N. ret.), director of research and engineering for International Telephone & Telegraph Corp., elected vice president.

David R. Hull, formerly vice president and general manager of equipment operations, Raytheon Mfg. Co., Waltham, Mass., to vice president for defense programs.

Erwin Schuller, former financial advisor with Lazard Bros., London banking firm, to RCA as director, finance, international sales.

Pete Marshall, formerly account executive at Edward H. Weiss & Co., Chicago, appointed advertising director of Bell & Howell, that city.

David G. Koch, since 1952 in RCA field engineering activities, to manager, eastern district, industrial sales, RCA Electron Tube Div.

PROFESSIONAL SERVICES

Helen Morgan partner in Brenon & Morgan Assoc., public relations firm with headquarters in N. Y., has opened west coast offices at 6262 Sunset Blvd., Hollywood. Telephone: Hollywood 2-6311. **Aileen Brenon** heads N. Y. office at 527 Lexington Ave. **Dave Davies,** formerly with publicity department of Columbia Pictures, has joined Brenon & Morgan Hollywood office.

Wendell Niles Jr., with William Morris Agency in Beverly Hills, Calif., for past two years, has moved to New York where he plans to join advertising agency.

PROGRAM SERVICES

Thomas L. McGann, United Press, Chicago, night radio bureau manager, becomes Central Div. radio feature editor and **Thomas F. Buckhorn,** night and overnight radio news desk supervisor, was appointed Central Div. night radio bureau manager. Mr. McGann replaces **David W. Chute,** now UP Michigan news manager.

Bradley B. Hammon, formerly with Market Research Corp. of America, to Columbia Records, N. Y., as director of market research.

TRADE ASSNS.

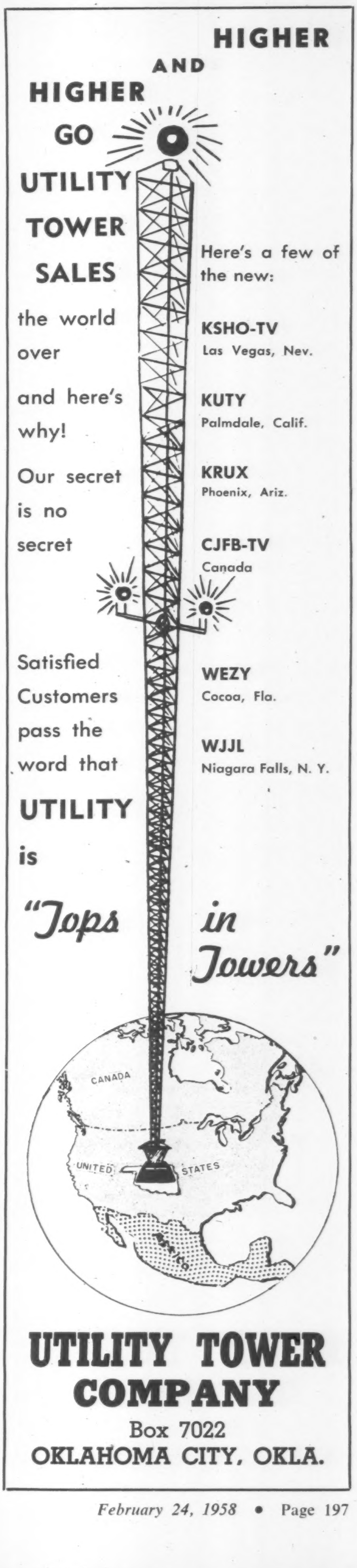
William F. Kelley, technical director and treasurer of Motion Picture Research Council, elected president of organization, which carries on research in technical developments for motion picture industry.

INTERNATIONAL

Stanley A. Westlake, presentation and program clearance officer of CBC at Winnipeg, Man., to television network coordination officer at CBC Toronto, succeeding **John Dunn,** recently appointed to represent CBC at United Nations, N. Y.

Donald Hannant, formerly with Granada Tv Ltd., London, England, to tv producer at McKim Adv. Ltd., Toronto.

Glen Bannermann, one-time president and general manager of Canadian Assn. of Radio and Television Broadcasters, and for past 12 years director of Canadian government exhibition commission, to head of Canadian pavilion at Brussels, Belgium, World Fair.



HIGHER AND HIGHER GO UTILITY TOWER SALES the world over and here's why! Our secret is no secret

Here's a few of the new:

KSHO-TV
Las Vegas, Nev.

KUTY
Palmdale, Calif.

KRUX
Phoenix, Ariz.

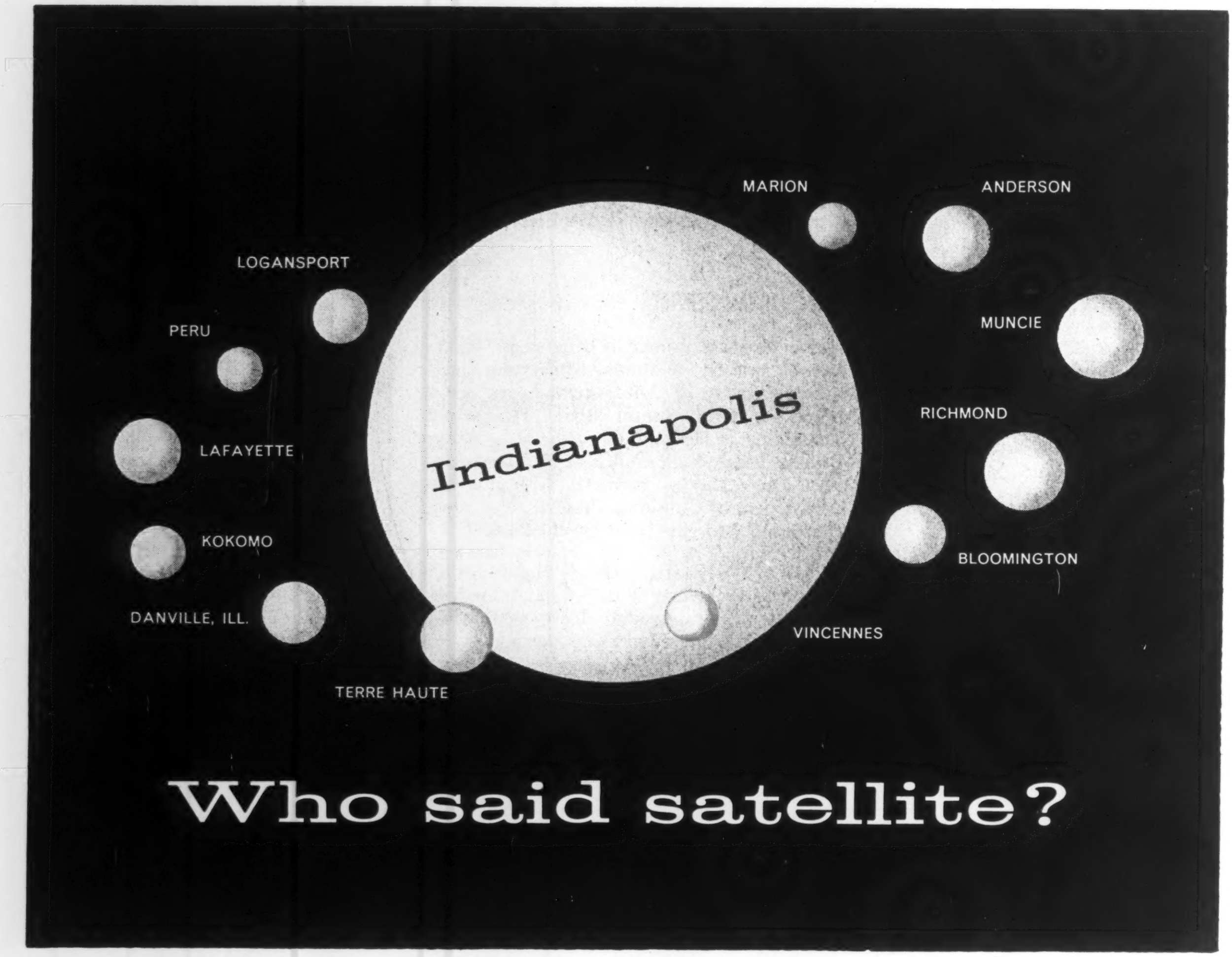
CJFB-TV
Canada

WEZY
Cocoa, Fla.

WJJL
Niagara Falls, N. Y.

Satisfied Customers pass the word that UTILITY is "Tops in Towers"

UTILITY TOWER COMPANY
Box 7022
OKLAHOMA CITY, OKLA.


MARION
ANDERSON
LOGANSPORT
MUNCIE
PERU
Indianapolis
RICHMOND
LAFAYETTE
KOKOMO
BLOOMINGTON
DANVILLE, ILL.
VINCENNES
TERRE HAUTE
Who said satellite?

Where else in this whole country can you find a *universe* like this—a big, rich central market with such important satellites?

where else . . .

- —does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?
- —will you find satellite markets that total 33% richer and 50% bigger than the metropolitan trading zone itself?
- —do you find such a widespread marketing area covered from *one* central point . . . and *only* by television?
- —can you buy just one station with no overlapping penetration by basic affiliates of the same network?

Only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, consumer influence, for *fewer* dollars expended than anywhere else. *Now* it will pay you *well* to take another, longer, better look!

The Nation's 14th Television Market

...with the *only* basic NBC coverage of 708,000 TV set owning families.

Indianapolis—Major retail area for 17 richer than average counties. A million population—339,100 families *with* 90% *television ownership!*

12 Satellites—Each a recognized marketing area—*with audited WFBM-TV audience* of 412,800 *more* television sets!

Represented Nationally by the **KATZ** Agency

CHANNEL 6
WFBM-TV
INDIANAPOLIS
BASIC NBC-TV AFFILIATE

MONDAY MEMO

from **JOHN P. CUNNINGHAM,** *president, Cunningham & Walsh*

Tv has only begun to flex its muscles

Television now has become a firmly established member of the American family. It ranks with the automobile and even with the house itself in terms of family concern.

That is why people today live it, love it, criticize it—and sometimes belabor it.

Children spend more time with it than any other occupation except school.

Adults spend more time with it than any other pursuit except work.

The most recent Videotown Survey that our agency has made—the 10th consecutive annual appraisal—shows a very clear change in attitude towards the family tv set from that of the beginning [ADVERTISERS & AGENCIES, Dec. 9, 1957].

In the beginning everything was wonderful—incredible! Owners of early sets were proud of their ownership—people of eminence in their neighborhoods. All programs were accepted with gratitude, wonder and admiration.

Today it is different!

People today are quick to criticize—even America's most noted talent—in programs that once would have gathered a circle of gaping viewers around a miniature screen.

This is important to advertisers.

It will never change.

No amount of Pollyanna statements from the most avid of tv pros will alter either the love or the lament that will be cast at future programs.

Recently, I gave a talk on the coming of the "boredom factor" to tv—a measurable index—common to all shows and particularly to imitative show-groups, such as songster-m.c.'s and westerns. I got hundreds of letters and phone calls. About 99% agreed. A few of my professional brothers took me to task.

But certainly television today is strong enough and secure enough to take a little self-examination and self-criticism.

It is now as criticizable as the "whole" theatre, or the "whole" press, or the "whole" world of art.

But I do not believe that it has wholly found its ultimate destiny as the forceful, well-rounded communications power that it will become.

The networks understand this—better than anybody, perhaps—and they are trying constantly under some rather formidable odds which include us advertising agencies, advertisers and rating systems. On one Sunday alone, 44 shows were offered in New York that could be considered of an educational, informative or spiritual nature—44 out of 161. They were such programs as *Face the Nation* and *Youth Wants to Know*—shows that could be considered anything but froth or fluff.

No program rhythm will ever be developed, however, without a background cadence of low-moaning critics.

Many gaps remain to be filled, before tv approaches its ultimate destiny.

Just one "for instance" if you please:

Sessions of Congress should be televised — whenever Congress is brave enough to allow it. Such broadcasting could well mark the end of much congressional childishness—vacuous speech-making — log rolling — pork barrelism. You will see the destructive filibuster in operation—see the empty seats of your representatives—see them turn the clock back into yesterday to conclude a session which lawfully should have ended yesterday.

It could be a very dull show. But it could be a great public service, particularly in educational areas. School children are used to learning much from dull exposition. It could easily breed a much more alert electorate and a better representation in Washington.

But how to broadcast it? Who would sponsor it?

This kind of question represents both the problem and the opportunity of the future.

Now what is advertising's responsibility on things like this?

Our primary obligation is to the sales curve of our clients. Yet we want tv to be a more well-rounded, vigorous medium.

We can do little at present except understand and encourage. One of our jobs is to find and develop sponsors—new advertisers, perhaps, to whom character of audience and character of program are important—at a reasonable price.

What about ratings?

We must not become blind rating-slaves, important to our business as ratings are. We already know that a show can have a high rating and yet have very little mental "cut." Just as commercials on such a show may get a lesser mental "cut." People's eyes may be fixed on the set, but they tend to tune out their minds.

A better yardstick than ratings for an advertiser may well be "penetration-per-skull-per-dollar" — the right skulls, I mean—the ones that belong to the people most likely to use your product.

Above all, we must constantly apply one of the most important tools of our trade — creativeness — an advertising agency commodity that seems to have been somewhat neglected this year in favor of imitativeness. A creative twist, even in an imitative area, can often result in a fresh diversion—*Tic-Tac-Dough,* for instance, out of *Twenty-One.*

The networks have their problems. We have ours. Some of them overlap. It will take time, but with good understanding television some day soon will stand up straight to its true height.

John P. Cunningham: b. Sept. 17, 1897, Lynn, Mass. A.B., Harvard College, 1919. Began with Newell-Emmett Advertising Agency as artist and layout man (1919-21), shifted to copy (1921-30), became v.p. for creative production (1930-50), was elected executive v.p. when N-E was reorganized as C&W in 1950 and was elected president in 1954. Was board chairman of AAAA (1952-53) and presently serves on AAAA advisory council.

Perspective '58

TO quite a few workers and businessmen 1958 may be a year of difficulty. To broadcasters it should be a year of opportunity.

Economists are agreed that there is nothing radically wrong with our economy. As Arno Johnson has lucidly explained [see page 72], what's needed is an increase in consumption. Increasing consumption is largely a job for better marketing, better selling.

Modern selling depends to an enormous extent upon successful advertising. To expand the market for their goods, manufacturers must first develop efficient advertising plans. If efficiency must be the advertising goal, radio and television stand to profit handsomely. The broadcast media are uniquely designed as ideal complements in any advertising scheme which must produce results.

Radio, it is now undeniably established, is the way to reach a mass audience at lowest cost.

Television is unmatched by any other advertising vehicle for its abilities to demonstrate and persuade.

If radio and tv do not capitalize on the opportunity to join in the effort to sell the U. S. out of a slump, it will be their own faults. They must first sell themselves to the advertiser, of course, before they have the chance to sell his goods.

To be sure, advertising at the moment is not as easy to come by as it may have been a year ago. But the best antidote to soft business is hard selling.

Dangerous Passage

LEGISLATORS are having a field day over charges of corruption and influence-peddling involving regulatory agencies, with the FCC taking the brunt of it because it is first at bat. They are practically falling over one another in the rush to get remedial measures into the hoppers of House and Senate.

It would be foolhardy to underestimate the seriousness of the condition provoked by the House Legislative Oversight Committee proceedings. Eventually there is bound to be legislation.

The danger is that Congress may be stampeded into illogical legislation. First, the fact should be known. The more orderly proceedings under Chairman Oren Harris (D-Ark.) give some promise that constructive action lies ahead.

There's the proposal of eight senators that federal officials be prohibited from accepting any gift or payment from private interests having business before those agencies. Certainly there can be no objection to this, and members of the agencies themselves unquestionably would endorse such legislation. And there are proposals for a code of ethics which likewise would be received favorably.

In the tv field, lip service is given to a proposal that television "franchises" be awarded to the "highest bidder" among those who may be qualified. This is ridiculous on its face, since it would mean that choice outlets in prime markets would go to those with the most money.

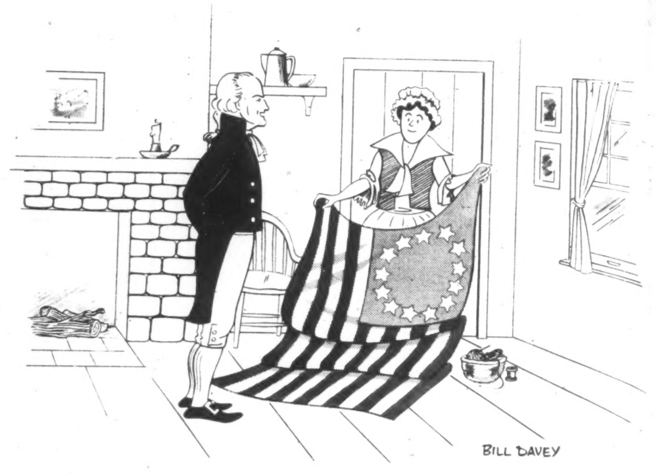
Independent agencies are as strong as the men who run them. If such agencies were given the status of courts, with the commissioners appointed for life and compensated adequately, the problem would evaporate as it has in our judicial system. Able men then would be willing to accept calls to Washington. After the Oversight Committee performance of the past few weeks it is questionable whether highly qualified persons would consider appointment to any administrative agency.

Jammed Turnstiles

THE FCC is now under mandate from both Senate and House to retain the *status quo* as to pay-tv. That means no tests, such as those contemplated after March 1 by the FCC, until and unless the Congress specifically authorizes them.

The Senate Commerce Committee last Wednesday followed the lead of its opposite committee in the House in adopting a resolution offered by Sen. Strom Thurmond (D-S. C.), and co-authored by another half-dozen members of the committee, which declares it to be the "sense" of the Senate that the FCC shall await "specific authorization by law" before adopting a system to impose fees on the public for viewing tv programs.

It is now up to Congress to enunciate national policy on pay tv in the tv spectrum. Congress, in enacting the Communications Act of 1934, did not contemplate pay broadcast service. Congress provided for free "broadcasting," available to all who had the necessary receiving equipment. Pay tv (or radio) is "narrowcasting" which would limit service to those willing to pay the fee and install the needed equipment, with service blacked out to all others.



Drawn for BROADCASTING by Bill Davey, promotion manager, KSTP-AM-TV St. Paul, Minn.
"Let's run it up the flagpole and see if anyone salutes."

Although the Senate Committee has spoken, opponents of pay-tv, including the hundreds of thousands of people who have petitioned their Congressional delegations, should not be lulled into the belief that the battle is won. The Senate must act on the Thurmond Resolution. And Chairman Magnuson (D-Wash.), who favors pay-tv tests, insists there will be hearings before the resolution goes to the floor. Zenith, Skiatron and other pay-tv zealots have not given up the fight. They probably will redouble their massive lobbying on their scheme that has nothing to commend it except the money it will make for its entrepreneurs.

Denny, Treyz, Sugg

THREE bright executives in broadcasting acquired new stature last week. Charles R. Denny moves from an executive vice presidency in NBC to the top echelon of the parent RCA April 1 as vice president in charge of product planning. Ollie Treyz, ABC-TV vice president, has been elected president of the tv network he helped build, and P. A. (Buddy) Sugg, operating head of the Oklahoma Publishing Co.'s broadcast properties, on April 1 moves to NBC as vice president in charge of owned and operated stations and spot sales, taking over a substantial part of the duties vacated by Mr. Denny.

All three promotions are well deserved. Mr. Denny was one of the New Deal's whiz kids. He moved from assistant general counsel of the FCC to chairman in five years and at 34 became the FCC's youngest chairman of all time. His 10 years at NBC, first as general counsel and then in operations, provide admirable background for his new assignment in the billion-dollar RCA operations.

The 40-year-old Mr. Treyz is in considerable degree responsible for ABC-TV's phenomenal growth during the past year or so. He is a dynamic salesman, with a rich background in research and agency work. His election to the ABC-TV presidency formalizes that which he has been doing. He previously had done a big job in getting TvB off to a brilliant start.

In accepting the NBC vice presidency, Mr. Sugg rejoins the organization he served two decades ago. An engineer, he was supervisor of technical network operations for the RCA western division from 1934 until 1940. He saw distinguished service as a captain in the Navy during World War II and became manager of WKY Oklahoma City in 1946. From that new start, he was instrumental in the expansion of Oklahoma Publishing Co. properties to include WKY-TV, WSFA-TV Montgomery and WTVT (TV) Tampa.

We congratulate these gentlemen and their wise employers in the recognition given meritorious performance in the interest of good broadcasting and good business.

I used to shoot in the high 90's

Then I bought KPRC-TV, Houston. I still shoot in the high 90's, but boy, is my sales graph nice and cool!

JACK HARRIS
Vice President and General Manager

JACK McGREW
Station Manager

EDWARD PETRY & CO.
National Representatives